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MALBORO STORY

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How It All Started

In the year 1847 Philip Morris, Esquire opened a retail store in London's elegant Bond Street. Above the entrance door hung a picturesque sign indicating his trade, "Tobacconist and Importer of Fine Cigars." His customers and competitors considered him a respectable gentleman whose merchandise and business conduct deserved such attributes as class, quality, and integrity. Philip Morris carried the finest and most aromatic tobaccos whose quality very soon enabled him to build up a small but elegant circle of steady customers.

The high standards of his shop also prevailed when he first started manufacturing cigarettes in late 1854, a venture prompted by the increased demand by soldiers fresh from their victories in the Crimean War.

By importing his tobaccos from the Near East and Turkey, Philip Morris established high standards of quality in the manufacture of cigarettes, and word soon spread that he used the purest and most aromatic tobaccos and finest paper in his immaculate factory.

In those days cigarette-manufacturing was a relatively time-consuming handcraft. With the rising import figures of foreign tobaccos, a steadily increasing number of expert cigarette-makers arrived from the supplier countries--the southern part of Russia, Poland, and the Mediterranean region--who were capable of producing approximately 1,800 cigarettes per day. In this respect, too, Philip Morris quickly

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established a legendary reputation. His workers were considered the best in town, possibly in the whole country. The demand for Philip Morris cigarettes grew, production had to be increased, and in 1870 Philip Morris moved his headquarters to 22 New Bond Street, London.

The lion's share of his volume came from customer orders. At that time Philip Morris did not maintain an inventory but instead manufactured cigarettes based on customer demand. This policy attracted a steadily increasing number of regular customers who had to anticipate their need by placing orders in advance, enabling Philip Morris to run his business at optimal capacity without incurring the risk of maintaining a high inventory for an extended period of time.

Only when Philip Morris was able to feel secure that there were enough customers for his products did he start creating his own brands. In naming them, he also remained faithful to his house rule, hence the name Philip Morris Oxford Blues was a borrowing from the famous, blue-uniformed royal cavalry regiment under the command of the Earl of Oxford. This brand was later renamed Philip Morris Oxford Ovals. Still another was called Philip Morris Cambridge in honor of the most famous university in the country, and a third brand was called Philip Morris Blues.

Within a very short time, word-of-mouth propaganda spread the news that these three brands were the best in the city. It was considered chic and progressive to smoke cigarettes of the finest quality from Philip Morris' shop. Particularly among the

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students of the two rival universities, Cambridge and Oxford, cigarettes from Philip Morris very quickly achieved the rank of a status symbol. But in the area of cigarettes, too, there must have been some expressions of rivalry, for a student of Oxford University would certainly not have dared smoke a Philip Morris Cambridge in public.

By means of such promotion, conscious or unconscious, students at these elite universities became optimal advertising vehicles for the products of Philip Morris. Graduates of the two universities belonged to the privileged classes who filled key positions in business, government, and the military, and were part of that elite caste who travelled all through the British Empire.

From the small beginnings in downtown London, cigarettes from the house of Philip Morris developed, even though within a modest framework, into products that were in demand internationally. The original clientele, regardless of where they were, remained faithful to their brand of cigarettes. Philip Morris, Esquire did not experience the entire extent of the steadily growing volume, as he died on July 24, 1873 at 17 Kilburn Park Road in the section of town known as Saint Mary Paddington. He was exactly 37 years old. His wife Margaret and his brother, Leopold Morris, took over the business and continued to run it, renaming it Philip Morris & Company.

That same year Richard Benson and William Hedges opened their own shop at 13 Bond Street, which was just a stone's throw from Philip Morris' headquarters in New Bond Street. Some 85

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years later, in 1958, the two companies merged.

Leopold Morris, Esquire bought out the founder's widow seven years after his brother's death and singlehandedly took over the management of the business. Five years later, Leopold Morris joined with a cigar manufacturer by the name of Joseph Grünebaum who had been producing his own brand since 1853. On December 8, 1885 the new firm, Philip Morris & Co. & Grünebaum, Limited, published a double-page ad in a supplement to the magazine, Tobacco, announcing the capitalization of the new firm and the reasons for the merger:

"The List of Applications will close on or before Saturday next 12th December.

PHILIP MORRIS & CO., & GRÜNEBAUM, LIMITED

"Incorporated under the Companies' Acts, 1862-1883, whereby the liability of Shareholders is limited to the amount of their Shares.

"CAPITAL: L 120,000 in 24,000 Shares of L5 each.

Present Issue 18,000 Shares, of which 6,000 Shares will be allotted and issued to the Vendor as fully paid-up shares, in part payment of the consideration for the purchase of the businesses to be transferred to the Company.

Payable, 10s. on Application, L2 on Allotment, and the balance on

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the 23rd March, 1886.

Directors:

Leopold Morris, Esq., 96, Fenchurch Street
J. Grünebaum, Esq., 45, Old Bond Street, W.
Alfred Howard, Esq., 149, Maida Vale

With power to add to their number.

Bankers:

London and Westminster Bank, Limited, Lothbury, E.C.

Solicitors:

Messrs. Hollams, Son & Coward, Mincing Lane, E.C.

Brokers:

Messrs. Coates, Son & Co., 99, Gresham Street, London,
E.C.

Auditors:

Messrs. Quilter, Ball & Co.

Secretary:

Robert D. Fyers, Esq.

Temporary offices

5, Great Marlboro Street, London, W.

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PROSPECTUS

This Company is formed for the purpose of acquiring, amalgamating and carrying on under one management the old-established and well-known businesses of Messrs. Philip Morris and Co., of 22, New Bond Street, 41 and 42, Poland Street, and 5, Great Marlborough Street; and Mr. J. Grünebaum, of 45, Old Bond Street, as Tobacco, Cigar, and Cigarette Manufacturers, Importers and Dealers.

Messrs. Philip Morris & Co. and Mr. Grünebaum have been established in London for about 15 and 30 years respectively. Mr. Grünebaum recently contemplated retirement, and offered to sell the goodwill of the business, with the lease of his premises, stock-in-trade, and effects, as a going concern to Mr. Morris. Of this offer Mr. Morris has availed himself, believing that the two businesses could readily be worked under one management with practically little additional expense to that which has hitherto been required for the successful working of each business, and with proportionately increased earning capacity.

Both firms have extended and very valuable connections in London, the Provinces, the Colonies, and on the Continent.

The manufacture of Tobacco, Cigars, and Cigarettes offers a wide field for profitable investment of capital, and is an important and lucrative industry of this country. The Directors propose to devote special attention to the development of this branch of the business, and confidently anticipate an increased revenue from it.

The fact that the Company will have its own factory from

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which to supply its branches will necessarily prove of substantial advantage.

Messrs. Quilter, Ball & Co. recently examined the accounts of the respective firms for a period in each case of about three years, ending with the last annual stock-taking in December, 1884, and certified the amount of profits made during that period. The same rate of profit has been since maintained up to the present time. The sum so certified by Messrs. Quilter, Ball & Co. is of sufficient amount to pay a dividend of L15 per cent on the Capital of the Company now proposed to be issued.

The Company will acquire the following leasehold premises: 22, New Bond Street, 45, Old Bond Street, and the factory, warehouses and premises, 41 and 42 Poland Street, and 5, Great Marlborough Street, with the plant, fixtures and fittings. Messrs. Edwin Smith & Co. have valued the above, and their report can be seen at the Offices of the Solicitors to the Company.

The consideration to be given by the Company to the Vendor for the goodwill of the two businesses, and also the premises, plant, fixtures, trade marks and brands, is fixed at L30,000 in fully paid up Shares, and L20,000 in 5 per cent Debentures; such Debentures to be redeemable at par in five years, or earlier at the option of the Company, upon six months' notice. Thus the Vendor takes no cash, and retains as large an interest in the Company as the rules applying to the obtaining a Stock Exchange quotation will allow.

The stock will be taken over at cost price and the

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machinery at a valuation in the usual way.

Mr. Morris and Mr. Grünebaum have undertaken to act as Managing Directors, the former for five years, the latter for at least one year, and they agree to take no remuneration for their services in any year until the Shareholders shall have received a dividend of 10 per cent for such year.

The business will be taken over as a going concern from the 1st December, 1885, so that Shareholders can look for a good return on their investment from this date.

The book debts and liabilities of the Firms will not be taken over by the Company, but the Company will, without responsibility on its part, collect the book debts for the Vendor, and will thus ensure that such collection be carried out with discretion and with regard to the Company's interests.

The Vendor has agreed to bear all expenses of, and incidental to, the formation of the Company down to the allotment of Shares.

It is intended to make early application for a Stock Exchange quotation..."

In 1885 a new brand by the name of Uni was launched and the manufacture of Philip Morris Oxford Ovals is stopped.

The First Marlboro

Philip Morris & Co. & Grünebaum launched their first joint product on the London market on October 27, 1886. The cigarette, named Marlborough, was advertised as "The Ladies' Favorite."

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The cigarette industry had very early recognized that the fair sex could become an interesting target group. Chewing tobacco, snuff, cigars, or pipe-smoking were at that time considered unsuitable for women, an attitude that has changed little in our enlightened and progressive era. Cigarette-smoking was made respectable for European women through the aid of Bizet's "Carmen." The opera, set in Seville and surroundings in the year 1820, tells the story of a proud Spanish woman who works in a cigarette factory. Carmen is proud, has much sex appeal, is passionate, loving, delicate, yet vulgar and common at the same time. And still more impossible; she smokes.

The opera, a flop with the public at its premiere in Paris on March 3, 1875, was frenetically applauded for the first time at its German-language premiere in Vienna on October 23, 1875, and the heroine Carmen soon became the focus and main topic of conversation in various social circles. Women who were able to identify with her contradictory character displayed their affinity for her temperament by smoking cigarettes.

Extravagant and eccentric ladies from better society got into the habit of shocking people in their milieu by smoking in public, thereby imbuing their image with a trace of something wicked and an air of being shrouded in mystery.

It is a tribute to the Philip Morris Company's farsightedness that it reacted very decisively to this phenomenon with a product tailor-made for the situation even at a time when there was merely a suggestion of a trend. This sensitive response to the first indicator in the cigarette market was

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considered within the next hundred years, ^{to be} one of the virtues of the company, now an international corporation, and one of the fundamental causes for its subsequent success all over the world.

With the brand name Marlborough, Leopold Morris remained faithful to the traditions of the company founded by his brother Philip. Countless streets, plazas, buildings, and parks had been named after the Duke of Marlborough, one of the greatest British generals and politicians in the late seventeenth century up to the time of his death in 1722. The address of the Philip Morris & Company was 5 Great Marlborough Street in London, so by the choice of this noble name for a cigarette the firm once again emphasized that its new cigarette was a first-class, expensive product.

In those days, successful sales involved quantities which today would be scarcely worthy of mention. At that time, however, there were limits to production capacities because of the manual work involved. Even according to our present standards, small quantities could at that time be profitable.

In 1887 Leopold Morris and Joseph Grünebaum dissolved their partnership, and the firm was renamed Philip Morris & Co., Ltd. On a Friday, January 12, 1894 the new company had to hold a special meeting of the stockholders. Deliberations that started at 3:00 P.M. yielded the following conclusion:

The closing balance of December 31, 1893 showed that the company was insolvent. Outstanding claims in the amount of 10,547 pounds, partly classified as uncollectable, were

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juxtaposed to bank assets of 56 pounds, plus 3 pounds 7 shillings in petty cash.

The stockholders' meeting confirmed that the company was forced to liquidate voluntarily. Bankruptcy had become necessary, and the only obstacles to proceeding with that move were the familiar and respectable name as well as the undeniable quality of the products. A few weeks later that same year, 1894, Philip Morris & Company, Limited was restored to financial soundness by an increase in the capital stock, at which time Leopold Morris had to step down and William Curtis Thompson and his family acquired majority ownership.

In 1901 the royal house of England provided the last highlight in the company's British history. By royal decree of King Edward VII, Philip Morris & Co., Ltd. was appointed purveyor to the court for tobacco products.

The Dukes of Marlborough

John Churchill, born 1650 in Devonshire to the politician Sir Winston Churchill and his wife Elizabeth Drake, is considered one of the greatest English generals and politicians. He led the coalition army with the Austrians under the leadership of Prince Eugene, whom the Dutch later followed, in the battle against the French. Under Louis XIV, also known as the Sun King, the French were finally defeated by Churchill in a series of famous sieges between 1702 and 1712, including the Battle of Blenheim. The event marks the end of the French ascendancy that had prevailed in Europe for almost three centuries.

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In recognition of his great deeds, Queen Anne built the successful general a palace in Oxford Shire. Churchill named it Blenheim Palace.

The queen also conferred upon him the title of duke. Choosing the name of a distant relative, Earl of Marlborough, upon whose death in 1680 the title had also become extinct, John Churchill called himself the Duke of Marlborough. Through the marriage of John Churchill's younger daughter, Anne, the family name Spencer was added.

Not until the nineteenth century, however, did there again emerge a remarkable personality from this branch of the family. Lord Randolph, Chancellor of the Exchequer, was the father of Sir Winston Leonard Spencer Churchill, who became known as Britain's^a Iron Chancellor in World War II.

The most recent celebrity from the Spencer-Churchill family is Lady Di, Princess of Wales and wife of Crown Prince Charles.

1846

William F. Cody is born in the vicinity of Le Claire, Iowa on February 26, 1846.

1849

The year 1849 marks the outbreak of the goldrush in California. Thousands of adventurers and soldiers of fortune leave the East coast. In quest of the shortest route West, they

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illegally cross through Indian territory. .

Nineteen years earlier, the white man had done great injustice to his red brothers. At President Andrew Jackson's suggestion, the Congress in 1830 passed the Indian Removal Law, which compelled 92 percent of all Indians living east of the Mississippi to move farther west.

1851

In 1851 the American government signed a treaty in Fort Laramie, Wyoming, through which it obtained permission to build streets and forts on Indian reservations.

1854

In 1854 Russell, Majors, and Waddell establish a shipping company to handle freight headed West.

1857

From 1857 to 1859 William F. Cody was signed on as a messenger by Majors and Russell. Based in Kansas and working with covered wagons and cattle trecks, he made his first trip through the prairie.

1860

Russell and Majors found the famous pony express, employing riders whose average age was 19 to facilitate an exchange of news between East and West in America. The legendary pony express

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survives only ^{one} year, made superfluous by the first transcontinental telegraph connection.

At age 15 William F. Cody changes horses and starts riding for the pony express. As a teenager he travelled the third-longest stretch, 322 miles, ever covered by a pony express rider.

Years later when the pony express had become famous as a legend in the entire country, Cody dedicates one act of his wild West show to this youthful experience.

1861 to 1865

The Civil War rages in America from 1861 to 1865.

1862

In 1862 the Congress passes the so-called Homestead and Pacific Railroad Law, granting land in the Indian territory to the whites for the purpose of laying a track for a transcontinental railroad line.

1864

In 1864 William F. Cody joins the Seventh Volunteer Cavalry of Kansas.

That same year, dozens of Cheyenne and Arapaho families who were peacefully living under the protection of the U.S. government are massacred by Colonel John Chivington at Sand Creek in Eastern Colorado.

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1865

William F. Cody works as a scout and signaller for General Tetumseh Sherman in Kansas.

1866

William F. Cody marries Louisa Frederici.

1867 to 1868

William F. Cody makes a contract with the Kansas Pacific Railroad, taking on the task of supplying the workers with buffalo meat. During this period he assumes the name that was later to make him famous: William F. Cody becomes Buffalo Bill. At a later period he writes, "While on my job as a hunter for the company, I killed 4,280 buffalos."

1868

The second Treaty of Fort Laramie creates the large Sioux reservation, guaranteeing the Sioux tribe the right to call their holy land, the Black Hills, their property, and also granting them the right to hunt in the Powder River area.

The transcontinental railroad line is completed between 1868 and 1869.

From 1868 to 1872, Buffalo Bill works as a scout and guide for the U.S. Cavalry.

1869

The Fifth Cavalry defeats the Cheyenne Indians fighting

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under Chief Tall Bull in the Battle of Summit Springs in Colorado. As a consequence of the defeat of the Indians, the white man expanded farther into the Indian reservations. That same year the first so-called dime novel, the American counterpart to the German penny dreadful, was published under the title Buffalo Bill, the King of Border Men. The author, Ned Buntline, triggers a regular boom with this thriller, leading in time to the publication of more than 550 different dime novels about Buffalo Bill.

1871

An industrial tanning process makes it possible to use buffalo skin for the manufacture of fine leather products. This innovation provides one more motive, in addition to obtaining meat, to further decimate the wild herds of the American prairie.

1872

Cody leads various hunting expeditions of rich business people from the East coast who spend a lot of money for the purpose of incorporating into their trophy collection a bison they killed themselves. On this occasion Buffalo Bill stages a "genuine" encounter with Indians for Grand Duke Alexis of Russia. That same year, Buffalo Bill starts his theatrical career, playing himself in a melodrama about pioneer life in the West. The success is overwhelming, and for the next eleven seasons he tours the whole country with the show.

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1873

In 1873 Cody forms the so-called Buffalo Bill Combination. He establishes a traveling theatrical group with two other stars, Wild Bill Hickok and Jack Omohundro, who was from Texas. His work as a scout for hunting expeditions is restricted to the summer months.

1874

Still another invention in 1874 established standards in the West: barbed wire. Along with the construction of the railroad, barbed wire is the other decisive innovation that will completely change the life of the cowboy. Up to this time, cowboys served as a living fence that kept the largest herds of cattle together. The invention of barbed wire signalled the end of herds grazing in the open wilderness.

That same year, violations of the treaty with the Sioux reach a highpoint. George Custer leads an expeditionary army into the Black Hills, which the Sioux consider sacred, and finds gold!

1876

The Sioux, led by the legendary Sitting Bull, and the Cheyenne, under the leadership of their Chief Two Moon, attack General Custer and his troops in the battle at Little Big Horn, Montana. General Custer dies in the bloody slaughter. Cody, who knew General Customer personally, uses advantage of the moment. When he hears of Custer's resounding defeat, he announces his

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departure from show business, promising to avenge Custer's death by scalping the first Indian he encounters. In expectation of a fight at Bonnet Creek, he wears the same costume he had on when he left the stage.

In the course of this skirmish, he succeeds in defeating Yellow Hand. The question of this Indian chief's real importance within his tribe is still being debated today. But Cody, with his conspicuous talent for public relations, felt nothing was more urgent than to return East with the fresh scalp and prove to the interested public that he had kept his promise. The image of the experienced Westerner who had avenged the barbaric slaughter of a whole army and returned, holding up the scalp of an Indian chief as if it were a laurel wreath, inspired entire legions of authors and film producers. For years this episode was the highpoint of Buffalo Bill's wild West shows.

1877

In 1877 Sitting Bull and his closest associates emigrate to Canada.

1878

In 1878 the U.S. government founds a special police unit, recruiting Indians to provide security and order on the reservations.

The uncontrolled hunting of buffalos leads to the shocking result that the Southern herd has been almost completely exterminated.

That same year, Buffalo Bill for the first time hires

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Indians from the reservations to act in his stage shows.

1879

In 1879 Buffalo Bill publishes his autobiography.

1880

In 1880 the Northern Pacific Railroad is completed.

1881

Sitting Bull returns to the U.S. four years after his emigration. The army breaks its promise, arrests him, and locks him up as a military prisoner.

1885

Sitting Bull takes part in the last traditional buffalo hunt by the Sioux Indians. The Northern herd is now almost completely extinct also.

That same year Buffalo Bill for the first time presents his wild West show in Omaha, Nebraska.

1884

In 1884 another Western star, Annie Oakley, joins Buffalo Bill's troupe. She signs a contract and plays the part of Little Sure Shot. With the exception of the year 1890, she remains under contract until 1901.

1885

Sitting Bull, the legendary chief of the Sioux, appears for

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one season in Cody's wild West show.

1889

Against the advice of Sitting Bull, the Sioux agree to sell the U.S. government nine million hectares of land, or approximately 22,230,000 acres. With this sale the large tract of Sioux lands shrinks to six small reservations.

That same year a census reports that there are only 635 wild buffalos left in all of North America. The extermination of these large herds of buffalos led to the ultimate decline of the red man.

1887

In 1887 the congress passes the so-called Dawes Allotment Act that divides up the Indian reservation anew. Each family receives 160 acres per capita. The stated intention was to turn the Indians into private land-owners, thus ending their claim to the ownership of vast regions of land. The actual result was different, however, and less kind to the Indians. This territorial reform caused the Indians to lose more than three-fourths of their lands.

1887

In 1887 Leopold Morris and Joseph Grünebaum dissolve their partnership, and the company is renamed Philip Morris & Co., Ltd.

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That same year, Buffalo Bill's wild West show puts up its tent for the first time in the British capital. The spectacle from the new world is a part of the American exhibition in celebration of the jubilee of Queen Victoria. In faraway Europe Buffalo Bill receives the rank of a colonel, an honor conferred upon him by the governor of Nebraska.

The success of the wild West show is sensational. After completing the European tour, Buffalo Bill does not return to the U.S. until 1893, arriving just in time for the opening of the Chicago World's Fair, for which a 30,000 square meter arena designed to hold 18,000 spectators had been built. The advertising is as impressive and expansive as the dimensions of Buffalo Bill's show:

"Back in America after a six-year, triumphal tour through Europe! The largest and most extensive open-air exhibition in the world. Vivid and realistic scenes from America's pioneer era.

"100 Indians--Sioux, Comanches, Pawnee, Blackfoot.

"75 cowboys, 50 Mexican vanqueros, 25 South American gauchos, 25 Rio Grande caballeros, 25 Mexican rurales, and others.

"Mounted battalions representing the five largest armies of the world!

"A troop from the U.S. Sixth Cavalry.

"A troop from the Twelfth Lancers, England (Prince of Wales Regiment)

"A troop from the first Ulan Garde Regiment (Potsdam Reds of his Majesty, King Wilhelm II, Germany).

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"A troop of French Cuirasseurs (Garde Republicaine).

"A troop of Russian Cossacks (from the Caucasus).

"In a grand military tournament, illustrating company, battalion and regimental drill, with sabre, lance and carbine, concluding with a Monster Musical Ride at Full Gallop. An object lesson to every military man in America.

"450 horses of all countries. The greatest equestrian exhibition of the century.

The two performances per day, in the afternoon at 3:00 P.M. and in the evening at 8:00 P.M., rain or shine, brought Buffalo Bill more than a million dollars in profit in 1893.

1890

Peyotism, a religious movement attributed to the peyote prophet, Wovoka, reaches the Sioux. The message prophesies the retreat of the white man and the return of the buffalo. On December 15 of that year, Sitting Bull is shot by the Indian police during an attempt to arrest him. The red men had lost their last great chief.

Lacking an outstanding leader, more than 300 Sioux are massacred at Wounded Knee on December 29, 1890 by the Seventh Cavalry.

That same year, the census bureau reports that the continent is still being opened up, stating, "The unsettled territory has been explored by so many individuals that it is no longer possible to speak of a frontier."

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1898

The Spanish-American War breaks out. Teddy Roosevelt leads his Rough Riders into the Battle of San Juan Hill. A year later, these 16 Rough Riders perform in Buffalo Hill's wild West show, presenting a dramatized stage version of the conquest of San Juan Hill.

1901

Following the assassination of William McKinley, Teddy Roosevelt is elected President of the United States.

1902

William F. Cody invests in a mining and milling business and loses most of the fortune he had made with his wild West show. Three years later, he goes to court to get divorced from his wife. William F. Cody's star begins to fall. An extensive series of farewell performances starts in 1910, but the great, elderly white man can no longer live without the stagelights.

In 1913 Cody founds his own movie company with the intention of making short films about the Indian wars. In 1916 he joins a large company by the name of Miller Brothers and Arlington 101 Rand Wild West. The subject of the show is the glorification of the military, which is Cody's contribution toward preparing the American public for the entry by the United States one year later into the First World War.

1917

William F. Cody, famous all over the world under the name

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Buffalo Bill, dies in Denver, Colorado on January 10, 1917.

Buffalo Bill Rides Again!

Under this headline, Philip Morris sponsored an exhibition that ran for several weeks in New York and Pittsburgh. In the announcement the company established a connection between the protagonist of the West and his antecedents, the Marlboro men.

"His real name was William F. Cody and he really was a peerless pony express rider, matchless buffalo hunter, heroic Army scout, staunch Indian fighter and respected Indian friend. He was also one of the world's greatest showmen, the originator of the granddaddy of all "Wild West" shows. Now his spirit rides again in a dramatic exhibition of the memorabilia of his career, along with famous paintings and sculpture of the frontier, titled "Buffalo Bill and the Wild West," at the Brooklyn Museum.

"Wherever he rode, as scout or showman, he was always out front, bigger than life, leading his comrades, showing the way. To audiences accustomed to seeing blacks as slaves, women as weak, Indians as inferiors, he showed a black cowboy as a star performer, a woman as a sharpshooter, and Indians as the equals in skill, daring and dignity of the finest horsemen in the world. He wanted to give us lessons in history, and he gave us lessons in humanity.

"That's one reason we sponsored this exhibition and why we hope you can see it at the times and places listed below. In our business as in yours, we need to be reminded that whatever we achieve, it will always be achieved through individual

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initiative, individual imagination, individual innovativeness. Sponsorship of art that reminds of us this is not patronage. It's a business and human necessity.

Philip Morris Incorporated: It takes art to make a company great."

Indian Wars

Henry Ramsdale, Sabinal, Texas:

"I came to Texas in 1876 and have been handling cattle nearly ever since. On my second cattle treck we were attacked by Indians several times. On one occasion we lost all of our horses except the ones we were riding, and one man was killed by the redskins. The worst was the stretch from Concho to the Pecos River, a distance of 80 miles we had to travel without water for ourselves or cattle. From there we had a very good trip, but saw other Indians almost every day."¹

The Old Chisholm Trail

C.H. Rust, San Angelo, Texas

"I will state that from my own knowledge, and from short stories by 35 old early-day trail men, most of whom went up the old Chisholm Trail, I believe the old Chisholm Cow trail started at San Antonio, Texas, and ended at Abilene, Kansas.

"...From San Antonio to New Braunfels is 30 miles, from New Braunfels to San Marcos, 20 miles; from San Marcos to Austin, 30 miles; from Austin to Round Rock, 17 miles, from Round Rock to Georgetown, 9 miles; from Georgetown to Salada, 24

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miles; from Salada to Belton, 12 miles; from Belton to Fort Graham, 65 miles; from Fort Graham to Cleburne, 40 miles; from Cleburne to Fort Worth, 28 miles.

But that was by no means the end of the Trail. From Fort Worth the next town was Elizabeth, and from there to Bolivar; here the old Trail forked, but we kept the main trail up to Elm to St. Joe on to Red River Station, crossing the Red River on past the Monument Rocks to Little Washita. From there to Canadian River, to the North Fork, Prairie Spring, Kind Fisher Creek, Turkey Creek, Hackberry Creek to Salt Fork. From here it went on to Pond Creek, then on to Pole Cat Creek, Bluff Creek, Slate Creek to the Arkansas River in the direction of Sand Creek, then on to Brookville, then to Solomon, and from there to Abilene. On an average we did 8 to 12 miles a day. The whole treck lasted between 60 and 90 days..."²

The Expense of Driving a Herd to the Northern Markets

Colonel Ike T. Pryor, San Antonio:

"Trail-driving of cattle from Texas to the Northwestern States in the old days was reduced to almost a science, and large numbers of cattle were moved at the minimum cost.

"I drove 15 herds in 1884 from South Texas to the Northwestern States. It required a minimum of 165 men and about 1,000 saddle horses to move this entire drive. In other words, these cattle were driven in droves of 3,000 to each herd, with 11 men, including the boss, and each man was furnished with 6 horses.

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"The salaries of these 11 men, including the boss, were \$30.00 each for the 10 men, including the cook, and \$100.00 a month for the boss. This gave an outlay of \$400.00 a month, and estimating \$100.00 for provisions, there was an expense of \$500.00 a month to move a herd of 3,000 cattle 450 to 500 miles. Briefly speaking, in those days it was possible to drive 3,000 cattle 3,000 miles for \$3,000.00, or, in other words, from South Texas to Montana a herd could be driven of 3,000 head for not to exceed \$3000.00. My average expense on the 15 herds in 1884 was about \$500.00 per month. The average distance traveled by these herds was from 450 to 500 miles per month, and when I had sold and delivered all of these cattle to Montana, Dakota and Wyoming ranchmen I had lost 1,500 head, or 3 percent.

"Today it would cost \$25,000 to \$30,000 to move 3,000 steers from Southern Texas to Montana, and the only way they could be moved would be by rail. And I daresay the loss would be equal to 3 percent.

The old trail-drivers had a margin of from \$3.00 - \$4.00 a head between Texas and the Northwest. In 1884 I paid \$12.00 for my yearlings, \$16.00 for my two-year-olds, and \$20.00 for my three-year-olds, and I had them contracted to the ranchmen of the Northwest at \$4.00 a head margin; 1884 was the last heavy drive made, and in the fall of that year cattle started down and continually went down each year for nine years. In other words, stock cattle in Texas was selling at \$25.00 a head in 1884 and went as low as \$6.00 a head in 1893.

"I remember one trip we made with a herd when not a man had

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a watch or a compass. At night when we would stop, the tongue of the wagon was pointed toward the north star, and the next morning when we made our start we would take the direction indicated by the wagon tongue. We maintained four guards of three hours each during each night, and although we had no timepiece, it is a fact that each man stood guard 15 or 20 minutes over his time, and the last guard for the night had the short watch. This shows the generous disposition of those old trail boys, in that they would not throw off on their comrades."³

A Typical Cowboy Workday

John B. Conner, Yoakum, Texas

"I was on the trail in 1885 with the ---X Outfit for Lytle & Stevens, who had six herds of 3,000 head each and one herd of 2,000 head, the last mentioned herd being bossed by Al Jones, a negro. My boss was a white man named J.G. Jones of Gonzales.

"The first bad thunderstorm I was in occurred on the Salt Fork of Red River, when I was on night herd with the saddle horses. The lightning was continuous, so was the thunder which was most terrific. While the storm was in progress the horses bunched together around me, stuck their heads between their knees and moaned and groaned till I became frightened and decided that the end of time had come. I was only nineteen years old, and thought I was as brave as any man, but the action of the horses was too much for me, so I got down off my horse and lay flat down on the ground and tried to die, but could not.

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The storm passed on and I found myself unhurt, so after that fearful experience I did not mind other storms."⁴

The Real Cowboy

Bulah Rust Kirkland, Phoenix, Arizona

"I believe I could walk along the streets of almost any town or city and pick out the real cowboy, not by his clothes especially, but because one can nearly always notice that he has a very open countenance and almost innocent eyes and mouth. He is not innocent of course; but living in the open, next to nature, the cleaner life is stamped on his face. His vices leave no scars, or few, because old mother nature has him with her most of the time.

"The cowboys in this part even, are rapidly passing out, for the wire fences and short horns are coming in. While in Texas last summer I noticed that very few kept up the old custom of good saddles, ropes, etc. Here, a good saddle, rope, boots, chaps and a good 'cutting' horse are still the pride of any cowboy, for they are still very much needed.

"Long live the cowboy, young and old. He is the American in my opinion."⁵

Thirst Stretch

J.W. Driskill, Sabinal, Texas:

"...It was a damned dry year, and when I entered Indian territory I had to drive the herd for 96 hours without a drop of water. I thought my time had come. But on the fourth day

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shortly before sundown I came upon water, and all old cowboys can imagine how these cattle looked. With four other men I drove 450 head of cattle to Dodge City without losing a single cow."⁶

The Image

The real, genuine cowboys are becoming increasingly scarce in the eighties and nineties of our century. On the other hand, politicians and top managers claim to be the real descendants of the American legend. Henry Kissinger, President Nixon's world traveler in matters of foreign policy, likewise claimed the virtues of the genuine Westerner in an interview with the famous Italian journalist Oriana Fallaci. As one of the causes for his success in the exalted realm of world diplomacy, he mentioned his personal style of traveling and negotiating alone like "the cowboy leading the caravan along astride his horse, the cowboy entering a village or city alone on his horse. Even without a pistol, maybe, because he doesn't go in for shooting. He acts, that's all."⁷

Numbers and Facts

...It is estimated that between 1866 and 1867 some six to nine million head of cattle made the trip from Texas to Kansas.

Origin and End of the Old Cattle Treck

George W. Saunders:

"Very few people realize the important part played by the

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old-time trail drivers towards civilization and development of the great State of Texas. At the close of the Civil War, the soldiers came home broke and our state was in a deplorable condition. The old men, small boys, and negroes had taken care of the stock on the ranges and the state was overstocked, but there was no market for their stock. In 1867 and 1868 some of our most venturesome stockmen took a few small herds of cattle to New Orleans, Baxter Springs, Abilene, Kansas, and other markets. The Northern drives proved fairly successful, though they experienced many hardships and dangers going through an uncivilized and partly unexplored country. The news of their success spread like wildfire, and the same men and others tackled the trail in 1869. At that time it was not a question of making money; it was a question of finding a market for their surplus stock at any price. There was very little money in the country, and no banks or trust companies to finance the drives. In this great undertaking some of them drove their own stock and others buying on credit to pay on their return, giving no other security than a list of brands and amounts due. The 1869 drives proved successful, which caused many other stockmen to join the trail drivers in 1870. In the course of the next years the business increased steadily. Financiers and bankers recognized the challenge and invested. It is estimated that an average of 350,000 cattle were driven up the trails from Texas each year for 28 years, making 9,800,000 cattle at \$10 a head received by the ranchmen at home making \$98,000,000. 1,000,000 horse stock at \$10/ per head received by the ranchmen at home, making \$10,000,000,

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or a total of \$108,000,000.

Confession

In her book, The Last Cowboy, the contemporary author Jane Kramer lets a West Texan speak, providing a sobering confession about the everyday life of the cowboy:

"I'll tell you what a cowpuncher is...It ain't roping and it ain't riding bronc and it ain't being smart, neither. It's thinking enough about a dumb animal to go out in the rain or snow to try to save that cow. Not for the guy who owns the cow but for the poor old cow and her calf. It's getting down in that bog--in the quicksand. You tie up one leg, then the other. You tramp her out...You see, this old cow, she don't know but what you're trying to kill her. But you drag her out, even if she's fighting you, and then you ride a mile yonder and find another danged old cow bogged down the same way."

Brief History of Smoking

The Mayas experienced their highest level of development, which can only be compared with the greatness of the Egyptians at the time of the pharoahs, between 300 B.C. and the start of the ninth century. At that time, the Mayas lived in what is now Guatemala, a part of El Salvador, Honduras, and in the Mexican part of the Yucatan Peninsula. They were among the most highly developed of the first inhabitants of the continent.

When the Spanish landed in Yucatan in the middle of the fifteenth century, the Mayan civilization had already ended, and

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their descendants had preserved only a few of their morals and customs. One of these was the practice of smoking tobacco.

The first written reference by a European to the existence of tobacco is contained in Christopher Columbus' log book. On October 12, 1492 he noted when he reached the shores of San Salvador that the natives brought on board fruits, wooden spears, and certain dry leaves (meaning tobacco) that gave off a certain smell. His crew ate the fruits, but carelessly threw the leaves away. Three days later when he had left San Salvador, Columbus made another notation in his diary. On his route between the two islands of Santa Maria and a larger one which he called Fernandina (by which Cuba was meant), he saw one lone man in a small canoe. He too was sailing between the two islands. When Columbus came alongside, the man gave him a small piece of bread about as large as a fist, a bottle with water, powdery red earth, and several dry leaves which, according to Columbus, quite evidently must have attracted much attention as he had just been offered the same in San Salvador.

Historical records repeatedly mention two Spaniards, Rodriguez der Jerez and Luis Torres, as the first two Europeans to ever smoke tobacco. According to Columbus' log book, they were sent on land on November 6, 1492 to explore the surroundings. Historians have related their experiences as follows: "...The two Christians meet many men and women who were holding glowing coals and good-smelling herbs in their hands. These were dried plants that were rolled into a large dry leaf. These herbs were lit at one end, at the other end the

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smoke was drunk. It is said that in this manner these people became sleepy and drunk, but on the other hand they got rid of their fatigue. The people called these herbs tabaccos..."

Wherever the Spaniards went in the new world, they came upon natives who were smoking. The Europeans very quickly adopted this custom, which in those pioneer days also had a symbolic aspect. A peaceful atmosphere was created by mutual smoking. Even at that time, smoking involved the ritual that at a much later time became famous all over the world through the redskins' practice of sharing a peace pipe with the white man.

Precisely when the first tobacco reached Europe is not known. Experts seem to be sure, however, that tobacco plants or seeds landed in Belgium, France, Portugal, and Spain before 1560. Almost simultaneous with the importation of tobacco to Europe and the spread of smoking habits, the first anti-smoking organization was formed. King James I of England proved to be one of the embittered critics of this "impossible custom" from the new world. In 1604 he wrote a pamphlet condemning this "unworthy and stinking custom" . asking his countrymen why they did not go a step further in the adoption of the barbaric convention of those wild Indians by running around the street naked.

At that time, the anti-smokers were not very successful. The triumphant advance of tobacco could no longer be stopped. During the sixteenth and seventeenth centuries tobacco was smoked exclusively in the form of cigars and in pipes. The word cigarette appears in writing for the first time in the memoirs

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of Giovanni Casanova, which were published in 1767, but historians are sure there were improvised versions of the cigarette as early as the sixteenth century. It is considered certain that beggars in Seville gathered cigar butts, broke them up, wrapped them in a piece of paper, and smoked them. These "poor people's cigarettes" were called papeletes or cigarillos.

The Triumph of the Cigarette

Spain was one of the largest consumers of tobacco in all of Europe during the sixteenth and seventeenth centuries, and Seville was at that time the European citadel of smoking.

The cigarette was invented by the outcasts of society. Beggars, vagrants, and idlers collected cigar butts and leftover pipe tobacco and rolled these small bits of waste into a piece of paper. The name for this paper cigar, papelete, made its appearance all over Europe, but its use was restricted to the poorest of the poor. A cynic once expressed it as "the refuse of tobacco, smoked by the refuse of society."

Cigarette smoking became more respectable during the French Revolution. Suddenly it was considered modern to appear in public with a cigarette in the corner of one's mouth in order to demonstrate one's abhorrence of the aristocracy and bourgeoisie.

A completely opposite development occurred in Russia where, with an almost slavish dependency, the aristocracy uncritically adopted everything French. As in many other areas, though, here too the command of the Tsar prevailed, according to which the

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French lifestyle was not to be imported but copied.

The Russians rolled their own cigarettes, using Turkish and other kinds of tobacco from the south of Russia. From the Turks they adopted the mouthpiece, a stronger type paper used at one end of the cigarette. And their round cigarettes, in contrast to the oval shape of the Turkish, were packed in cardboard boxes.

The problem was the price. Chewing tobacco, pipe tobacco, and cigars too were very much cheaper than these cigarettes, which were expensive to manufacture. No wonder the cigarette was able to gain acceptance only at court. And as eyewitnesses of that era reported, these cigarettes were smoked mainly by the nobility, mostly officers and members of elite regiments, and only at court as an expression of a certain elegance. In Russia nobody smoked them solely because of the taste.

In 1853 the so-called Crimean War broke out. Russia declared war against the Ottoman Empire, whereupon Great Britain and France made a mutual assistance pact with the Ottoman Empire on February 28, 1854 and entered the war against Russia. That same year British-French invasion troops landed in the Crimea and initiated the siege of Sevastopol. Toward the end of the year, Austria likewise joined the allies. The Crimean War ended in favor of the Western powers with the capitulation of Sevastopol in 1855.

The returning war veterans triggered a veritable boom in the demand for cigarettes in France, Austria, and Great Britain. In the Crimea, however, the soldiers had become familiar with

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the smoking customs of the Ottomans. The cigars and pipe tobacco they were familiar with were not available, so the soldiers had to make do with what they could get from the Turks and Ottomans. The only thing their allies were able to offer them was Turkish and Russian cigarettes.

They also quickly learned to appreciate the practical advantages of this new type of cigarette, which could be smoked everywhere regardless of the wind or weather, while pipes and cigars tended to go out under the same conditions. Cigarettes were smoked much more quickly, and their glow could easily be concealed with the hand, consequently the smoker did not at night become an easily discernible target for enemy sharpshooters.

When the soldiers, particularly the British, returned home, they demanded these practical cigarettes, preferring the aromatic Turkish and Oriental tobaccos they had become familiar with during the war.

The increasing demand led to an increasing number of tobacco dealers, particularly in England, who accommodated this new consumer desire. Among these was Philip Morris, the founder of the contemporary international company by the same name.

Philip Morris in the New World

William Curtis Thompson followed the launching of Benson & Hedges in the United States with interest. The company, which opened its first office in 1899 at 288 Fifth Avenue, seemed to be a successful and profitable venture. At that time Philip

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Morris was represented only by a sales agent by the name of Gustav Eckmeyer who had been importing and selling Philip Morris products on the American market since 1872.

In 1902 Philip Morris & Co., Ltd. was officially registered by Eckmeyer, and the company opened its offices at 110-122 Broad Street. Three years later, William Curtis Thompson made a licensing contract with the New York office, granting the American affiliate the right to manufacture and distribute all Philip Morris brands in Canada.

Cigarettes imported exclusively from England continued to be sold on the American market by the Philip Morris affiliate.

In 1918 Philip Morris for the first time introduced cigarettes made from American tobacco. They were called English Ovals, and a pack of 20 cost thirty cents.

One year later, 1919, a new company made up exclusively of American shareholders bought the Philip Morris Company, registering it in Virginia under the name Philip Morris & Co., Ltd., Inc. Five years later, the Marlborough cigarette was replaced by the new Marlboro without a filter.

The cigarette was launched in a white package. Underneath the name, Marlboro Cigarettes, the front of the package showed the Philip Morris coat of arms with the motto, Veni, Vidi, Vici, which was also used at a later period on the internationally famous Marlboro in the red box. Underneath the Latin slogan was printed, "THE WILDNESS OF AMERICA'S BEST," followed by "THE RICHNESS OF THE ORIENTAL LEAF." The New York and London

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addresses of the company appeared on the bottom, and the name Philip Morris was printed diagonally in red across the entire package.

Marlboro was first mentioned in the annual report to the shareholders on April 30, 1925. At that time, Philip Morris & Co., Ltd. owned the following products: Philip Morris, Rameses, Stephano, English Ovals, Marlboro, and Players. O.H. Chalkley, the financial director, concluded his introduction by pointing out that use of Philip Morris cigarettes by the shareholders and their friends would materially aid the company in continuing to effectively develop the business and would also of course increase profits. He expressed his hope that each individual would foster his own interest by exerting an influence in this direction.

In 1926 Philip Morris inserted a series of mini-ads for Marlboro, showing a woman's hand holding a Marlboro. The purpose was to promote sales to women.

That same year Philip Morris International Corp., which had been founded in 1922 and had introduced the Players brand of cigarettes, was dissolved and taken over by Philip Morris & Co., Ltd., Inc.

Just one year later, in 1927, the ad series of the previous year was changed. Although the topic, showing a woman's hand holding a package of Marlboro, remained the same, the heading reversed the entire philosophy. All of a sudden the slogan was "Man, what a cigarette!", and underneath was "Twenty of the world's best in one package. Marlboro Cigarettes, mild

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as May. Twenty for 20 Cents." To complete the irritations, an ad in the July 15, 1927 issue of Vogue showed an elegant lady smoking a cigarette and a package of Marlboros, and beneath the same headline was the following text: "The demanding taste of a woman now confirms the decision of male critics to increasingly choose in favor of this aristocrat of cigarettes. That is the reason why Marlboro is famous everywhere fashion is heeded..."

Evidently it was difficult to categorize Marlboro as suitable exclusively for the female target group.

Philip Morris & Co., Ltd. first paid a dividend to its shareholders on May 8, 1928. In 1929 Philip Morris bought a cigarette factory in Richmond and started production in the U.S. That same year, an unusual campaign was launched for Marlboro. Two-thirds of a page in the May 20, 1929 issue of Time announced a handwriting contest offering the winner \$100.00. The task was simple. Entrants merely had to write out "Marlboro, a cigarette for people who can afford to pay 20 cents for the best" and send it to the company. The conclusion of the advertising campaign showed the winners, all convinced Marlboro smokers.

The following year a series of ads was headlined "Marlboro has an ivory-colored mouthpiece," and underneath was "If your lips are choosy, try the new ivory mouthpiece. You surely don't consume 8-cent drinks or smoke 3-cent cigars, so why try out cheap cigarettes? For people who can afford the best for 20 cents, there is Marlboro, the cigarette of successful men and smart women. You will like Marlboro."

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In the annual report of May 5, 1930, O.H. Chalkley, who was still financial manager, justified the decision to offer Marlboro with the ivory tip. In his report to the shareholders he confirmed that conditions in the cigarette industry had developed somewhat chaotically during the last year. Since October of that year, an increase in the manufacturing expenses of cigarettes intended for popular consumption had not helped sales. In some instances this had even led to a reduction in the selling price. Competitors had frequently gone as far as to sell two packages for 25 cents instead of adhering to the regular price of 15 cents per package.

But the company maintained its selling price of 20 cents per package for Marlboro. The annual report explained that this expansion of the price difference was doubtlessly responsible for the fact that some Marlboro smokers had changed to cheaper brands. To compensate for this situation, the management had decided in February to introduce Marlboro with an ivory filter as a new and exclusive cigarette. The market demand by the public had in fact confirmed that this innovation came at the right moment, but in the future it would doubtlessly require the use of substantial funds for the continuation of advertising. The management was certain, however, that Marlboro with the ivory mouthpiece would prove to be a very profitable business.

A year later, R.M. Elles, president of Philip Morris, confirmed a certain upswing in the entire cigarette industry.

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At the conclusion of his letter to the shareholders he confirmed that Marlboro, "our leading brand, can honestly be recommended as America's best cigarette." It was available on the market in two versions, with or without filter, and even though its price was slightly higher than other cigarettes, the difference in quality was very impressive. In 1936 the net profit for a share of Philip Morris peaked at \$5.80.

O.H. Chalkley, now president of Philip Morris, signed the annual report of May 27, 1937. With some pride he noted that business had increased steadily in the last four years, with the net value of the company rising from \$5.5 million in 1934 to just under \$38.5 million in 1937. The steady growth had now, however, reached the point where the existing production was running at capacity. For this reason it was decided to build another factory in Richmond, Virginia, allocating a half-million dollars for this purpose. The additional expenses for the equipment were estimated at \$175,000.00.

In March of that same year the company had also bought the company name, Philip Morris & Co., Ltd., in England, as well as its rights and equipment. The annual report explained that although the business volume of that company was not particularly large, the acquisition was nonetheless of great value since Philip Morris owned the rights to use the name Philip Morris in all countries of the world with the exception of Canada.

Marlboro is mentioned for the first time in the so-called Maxwell Report in the year 1937. John C. Maxwell had

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specialized in gathering statistics about the tobacco business in the United States, and in 1937 he noted that Marlboro sales had reached 300 million cigarettes. Just how insignificant these sales figures were for the total market is shown by the following sales figures of the leading competitors: Camel sold 48.5 billion cigarettes that same year; Raleigh, 4.2 billion; Philip Morris Regular, 7.4 billion; Lucky Strike, 34.5 billion; Old King, 8.1 billion, and Chesterfield, 34.7 billion. A total of 162.8 billion cigarettes were sold in the U.S. in 1937.

The annual report of June 22, 1942 mentions Marlboro as an also-ran, so to speak. President O.H. Chalkley reported that Philip Morris Cigarettes were of course the company's principal product, but that it also manufactures Marlboro Cigarettes and English Ovals as well as Revelation and Bond Street pipe tobaccos.

The status of Marlboro remained the same until 1946. On March 31, 1946 the new president, A. E. Lyon, pointed out that although Marlboro had not been an important part of sales volume in the pre-war period, sales had reached an all-time high due to a shortage of popular-priced brands during World War II.

Although the "woman's cigarette" had achieved sensational sales figures of 1.7 billion in 1944 and 2.3 billion in 1945, sales dropped to 400 million in 1946 once the shortage of popular-priced brands was over.

A third variation of Marlboro was offered in 1947. A red mouthpiece, which was referred to as "beauty-tipped," was intended to attract women who were disturbed by the visible

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trace of their lipstick on the mouthpiece. This marketing gag was not crowned by notable success.

In 1947 sales figures increased from 100 to 500 million.

In 1950 and 1951 the advertising for Marlboro threatened to be an embarrassment. Ads showing small children in conversation with their parents had them dropping such precocious remarks as, "Gee, Mom! You sure like your Marlboro." "Before you fuss at me, Mama, maybe you should light up a Marlboro," or "Wow, Dad! You always get the best, even Marlboro."

With all the officially and personally imposed restrictions on cigarette advertising now in effect, such an advertising campaign during our era would be the certain ruin of any manufacturer. But during the fifties evidently any means was acceptable to assure the extensively publicized, urgent need for growth.

Marlboro again reached a lowpoint of 400 million cigarettes in 1953, according to the Maxwell Report. The sales leader for the company was Philip Morris Regular, with sales of 26.4 billion cigarettes while Marlboro played a negligible role. That same year Camel without filter became one of the top brands, with sales of 99 billion. The annual report of 1954 devotes only one sentence to Marlboro: "Marlboro, rich in mildness, a premium-priced cigarette."

At this point in time, preliminary work was already in progress for the new Marlboro. In 1955 Marlboro in the flip-top box was launched on the American market. At one blow 5.9 billion cigarettes were sold, according to the Maxwell Report, a

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success no one had anticipated. In this context the only cause for alarm was the development of Winstons, which had been introduced in 1954 by the arch-rival R.J. Reynolds and had promptly sold 7.5 billion cigarettes. As is described in greater detail elsewhere, Philip Morris' difficulties with the delivery of its packaging was what gave their competitor Reynolds an insurmountable advantage.

By 1955 the sales of Winston rose to 22.2 billion cigarettes. Marlboro needed another 20 years before being able to compete with the advantage and become the best-selling cigarette in the United States.

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A STAR IS BORN

Marlboro was ⁵text-marketed in 1954. No single person was responsible for initiating this brand, which is now

internationally famous. The most successful cigarette in the world is the result of the efforts of a very successful team of specialists, each of whom contributed in his way to making the product what it is today, undisputedly the most popular cigarette in the world.

The first and perhaps decisive idea was provided by George Weissman, whose storybook career ended after serving several years as chairman of the board. From 1948 until 1952 George Weissman was a public relations consultant for Philip Morris. In 1952 O. Parker McComas, president of Philip Morris, decided to bring some fresh blood into the company by hiring people who, having no record of involvement with the tobacco industry and its traditions, could attack the problems with an open mind. In June 1952 George Weissman signed a contract with Philip Morris.

Weissman was working as assistant to the president of Philip Morris and the director of the advertising department when McComas told him approximately six months later, or around the Christmas season, to write a memorandum about his impressions at Philip Morris.

George Weissman notes, "So I sat down at my typewriter, and I remember it was 32 or 36 pages of very immature observations, some of them very sharp, about people and things. In one paragraph I stated that I thought the company ought to be in the popular filter market--although in 1952 the share of filter

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cigarettes within the cigarette market was perhaps 1 or 1.5 percent. After new year's day of 1953, McComas came back to me, asked why, and we had a long discussion. I said I thought that it was the place to be.

"By this time, the competition was out with Winston, there was Viceroy on the market, and there was Parliament, which was doing very well--the small Benson & Hedges Company that Mr. Cullman headed. And he said, 'What about you taking charge of it?' So he wrote a memorandum that he sent to everybody, stating that Mr. Weissman would have the responsibility for developing a popular-price filter cigarette, but this would not relieve any of the department heads of their own authority or responsibilities.

"In response to my question as to the meaning of this memo, he answered that I was responsible for it and would have to coordinate it, but that I was not over them. Mr. McComas was the kind of executive who never really gave an order. He just sort of suggested and lifted an eyebrow and expected it to be done."

Weissman's memorandum expressed his recognition of the necessity for establishing a market division in the company. Although there was a sales department and an advertising department, there was neither a marketing department nor a plausible market research department.

One of the first things he did was to visit Proctor & Gamble in Cincinnati, where he spent two days with Doc Smeltzer. In Weissman's opinion, he was the genius in the field of

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marketing, and he gave Weissman a quick course in the complicated subject.

When Weissman returned to New York, he told McComas that Philip Morris definitely needed market research, packaging, and new product development as a condition for realizing opportunities in the market for filter cigarettes. He also suggested putting together a team of specialists to coordinate the various activities.

McComas accepted Weissman's suggestions and appointed him leader of the team. Weissman lost no time. First he made certain of the cooperation with the agency, Cecil & Presbry, of which Philip Morris was already a client. The chairman of the agency, David Lyon, became part of the team, and so did Ross Millhiser, who at that time was working in the advertising department of Philip Morris.

Ross Millhiser started his career with Philip Morris at the factory in Richmond, Virginia before the Second World War. After serving as an intelligence officer with the infantry in the American army during the war, he returned to Richmond. When one of the vice presidents was transferred from production to New York, he took Ross Millhiser with him. Because of differences with one of the senior vice presidents, however, he was sent back to Richmond where he took over an insignificant job in the warehouse and shipping department.

With the outbreak of the Korean War in the fifties, several company employees who were exempt from military service had to be activated. One of them came from the advertising

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department to company headquarters at 100 Park Avenue, New York City. The vice president of the personnel department, Robert P. Roper, called Millhiser back to New York and appointed him advertising manager for Marlboro and for print media advertising of Philip Morris Cigarettes.

"The old Marlboro was very limited in its appeal, as it was premium-priced and for years was ivory-tipped. The red-tipped Marlboro, intended exclusively for women in order to avoid the unsightly trace of lipstick on their cigarette, was manufactured only for a short period of time. The original Marlboro, as already described, was not particularly attractive, as was true of all premium-priced cigarettes in America with a mouthpiece. This changed only when filter cigarettes suddenly became very popular.

"The original Marlboro was sold only in a handful of the largest cities--New York, Los Angeles, San Francisco, and Chicago. It was a big-city, premium-priced, sophisticate's cigarette rather than a woman's cigarette. Because of this sophisticated positioning, Marlboro already had a strong platform from which to launch itself as a popular-price cigarette.

"At this point in time I was appointed brand manager of Marlboro to implement the switch from the old Marlboro to the new Marlboro filter cigarette in the flip-top box."

Weissman's first goal was to find out what was really important in the cigarette market. Nobody, neither Philip Morris nor any other company in the cigarette industry, could

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remember ever having had any market research conducted. After a number of interviews with marketing research experts, including Dr. Hans Dichter, who was a famous psychologist and graduate of the Max Planck Institute, he met Elmo Roper.

"From our preliminary discussions I was very impressed, because they were not only statistically oriented but also worked in the interpretation rather than the orientation of the research. I decided to conduct this first study of the cigarette market with Roper. We interviewed 10,000 consumers, smokers, in their homes. This was an enormous survey, the largest and probably the best ever done, and we actually got some very, very fine information.

"The respondents were selected at random, people who were smokers. And at that point in time you probably had to locate 20,000 - 30,000 people to find the 10,000 smokers. The survey was done in 1953, and it revealed many things. It revealed that, for instance, more than 60% of the smokers had rejected filter cigarettes up to that point. They rejected them for two basic reasons: They lacked taste, and they were considered effeminate. The survey also revealed that the smokers were predominantly male and that packaging was considered important for aesthetic and practical reasons.

"With that information, we went to work with our factory. Our leaf blender, the man who had to combine the various types of tobacco for the new Marlboro taste, was Wint Hatcher. He was our best and probably even the greatest cigarette leaf blender this country, or the tobacco industry, has ever known. Wint's

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assignment was to to be able to put a filter on a cigarette and still have a full flavor in a cigarette. The result is the Marlboro mixture, which is essentially and basically the same as it was in those days, although it's been made lighter. Wint worked on a team with Andrew Britton, our head of manufacturing, and Dr. Davis, our chief flavor chemist, and Dr. Robert Dupuis, our research director.

"Ross Millhiser, David Lyon, and I found the designer Martin Prehn, who worked for Frank Zianminoto. Frank was a New York designer who had a small shop and did superb work. With him, the four of us went to work on the packaging. First we chose the name Marlboro, and I think we also tested it. The most important criteria for the choice of the brand name Marlboro was that it had been a name that we had had for a long time. The name was known, it was a strong name, it was a good name, and it already had a very high quality connotation. Since we were not the first to enter the filter tip industry, we knew we needed the name awareness, but we also had to make something that was a little better than anybody else had. So we put more expensive tobaccos in it. And I remember the arguments over that because of the costs. 2504035288

" But before we could finally agree on the name Marlboro, there as a big internal argument with some of the old-timers about using the name Marlboro. They brought up good arguments opposing its use that had to be taken seriously. For one thing, we were selling 250 million Marlboro a year, which was a very lucrative business for a company that was as small as Philip

Morris at this time. By making the decision to call our new filter cigarette Marlboro, we gave up a secure, profitable business for an unknown, new cigarette. Secondly, Marlboro had always been known as a feminine cigarette, with a feminine script across the pack and in the advertising. So we saw ourselves confronted with the problem of converting that to a masculine image. But despite these serious objections, we finally succeeded."

The idea for a completely new type of cigarette packaging came from Clarke Ames, vice president of the production department. While on a trip to Germany he had seen a type of packaging used for a cigarette made of Turkish tobacco which was very similar to the later flip-top box. Although unable to remember the brand name of the 12-cigarette packet, he succeeded in finding out that an English company by the name of Molens manufactured the machines for this type packaging. He then met with the company's principals, John Charlmen and Desmond ? Mollens, to explore the possibility of producing a packet for 20 cigarettes, the industry standard for American cigarettes. Ames also acquired the rights to these machines for Philip Morris.

Ross Millhiser views the context of these developments somewhat differently: "We had long been in contact with the ? Molins Machine Company in England through our vice president of manufacturing, Clarke Ames, and John Chalmers, a technical genius working in that department. It was Chalmers who gave Clarke Ames the idea for a new packaging. Called the "princess package," it contained two foil packets of ten cigarettes each,

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side by side. Clarke Ames saw the potential for the USA if it were possible to modify the design to contain three rolls of cigarettes in a package of twenty. When John Chalmers assured us this could be done, we ordered several machines for manufacturing this type packaging."

In the meantime the design of the package assumed several forms. The new Marlboro box had a red and white striped lid, the logo started with a small letter, and showed a cigarette between the longer lines of the "l" and the "b."

"It was now time for Ross Millhiser, David Lyon, and me to work on the advertising strategy. One day David Lyon brought along two full-page ads, one showing the baseball star Ted Williams holding his bat and saying, 'I smoke Marlboro.' The other ad showed the champion rodeo cowboy making the same statement.

"Then something tragic happened. Jim Cecil died. As head of the agency, he had stipulated in his will that the agency could continue to exist only if the four senior partners could agree on who should be head, but that if they didn't it was going to be broken up. They could not come to an agreement, and from one day to the next our Cecil and Presbry Agency no longer existed."

By 1954, Philip Morris had concluded the negotiations with Benson & Hedges and had bought the famous small company. Its chairman, Joseph F. Cullman III, was appointed vice president of Philip Morris and took over the entire marketing area. Under his direction the company now sought a new advertising agency.

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Georg Weissman: "We looked at many agencies in New York. Someone heartily recommended Leo Burnett in Chicago. Joseph F. Cullman, Ross Millhiser, and Roger Green, our advertising director, interviewed Leo Burnett and decided on him.

"Leo Burnett was a fantastic copywriter of the old stamp. A small, insignificant-looking man, he always worked with an old-fashioned wax pencil like that used in doing layout for daily newspapers. He never kept records and never used a typewriter, but instead wrote everything by hand, making sketches and small drawings and occasionally supporting his creativity by a few double martinis. The results of his work were always very good."

The next step was to conduct additional consumer research in various test markets in the United States. A total of four different markets were chosen. In Denver, Colorado consumers were introduced to Marlboro with a recessed filter. In Dallas, Texas, Marlboro was tested with a flush filter. Both prototypes were offered in the flip-top box. In Providence, Rhode Island, 3.40-inch Marlboro was offered in a soft box, and in Rochester without any filter at all.

Joseph F. Cullman: "I went to all these test markets--that was in the fall of 1954--and decided in favor of the flip-top box, which was a truly revolutionary, new concept in cigarette packaging. Until now all manufacturers sold their products in the conventional 70 mm. soft packaging. But the test persons liked our new flip-top box--there was no doubt about that. So the first decision was made. Although we still

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had several problems with the product and some difficulties with the design of the packaging, the basic decision had been made.

"In this respect my admiration goes out to my predecessor Parker McComas, who took a very courageous but calculated risk by placing an order with Molin in England for the machines needed to manufacture this packaging. For the next two or three years, we had booked the entire capacity of this company for the manufacture of the machines for our flip-top box, which in any case gave us an exclusive in the United States for two years.

"The next decision was in favor of the flush filter, and our tobacco blender was instructed to work still more intensively on a rich, full-flavored taste."

Now certain that the product was right, the next question was advertising. Joseph F. Cullman went to Chicago with his director of advertising to meet with Leo Burnett. Cullman: "We sat down and discussed very honestly and in very solid terms the problem of how to change the whole image and reputation of Marlboro from a premium-priced woman's cigarette to a man's cigarette with virility, strength and good flavor.

"In those days, filter cigarettes were considered rather effete. Our job was to convince smokers that you could build a filter cigarette that was not effeminate or effete and it could give you good taste.

"We discussed this at great length. At some point Leo Burnett said, 'Now look, I want to go home with my copy man. I'll come in tomorrow morning. Tomorrow I'll come in with an ad, and I hope you like it.' As he was leaving, he added, 'I'm

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just telling you in advance, I'm probably going to use the American cowboy, which I think is probably symbolic of virility and strength and masculinity.'

"He went home and returned to our hotel the following morning around 9:30, carrying an ad rolled up under his arm. There it was! It was the original ad that we used. It said 'New from Philip Morris' on top. Underneath was a portrait of a cowboy, and it showed the flip-top box down below. The accompanying text read, 'Filter, Flavor, Flip-top box. You get a lot to like with a Marlboro.' And there was a tatoo on the cowboy's hand.

"We looked at this ad and were sort of struck by it. And it was attractive and very different from all other advertising. Leo Burnett explained his thinking. In using 'New from Philip Morris,' he wanted to make clear to the consumer that Marlboro was not a fly-by-night, that it came from a reputable manufacturer that was known for Philip Morris. A cowboy incorporated the good, old ideas of virility and masculinity. And the characteristics of the product were briefly summarized underneath, 'Filter Flavor, Flip-top box.'

"So we took the ad with us and came back to New York. After thinking about it for a day or two, we decided we'd go with it."

"The first supraregional presentation of Marlboro was started in Miami, Florida. The basic consideration was that vacationers in Florida would ask for Marlboro when they went back home, and in this way a national demand would come into

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being. The success in Miami was overwhelming, and within the shortest period of time imaginable Marlboro was sold out."

Leo Burnett had meanwhile worked on the packaging. The red and white striped top was changed to the world-famous monochromatic red top, the first letter of the Marlboro logo was capitalized, the illustration of one lone cigarette completely eliminated, the base of the "l" and the "b" shortened, and the Philip Morris coat-of-arms was provided with the slogan, "Veni Vidi Vici," Caesar's legendary brief description of his conquest. The lapidary phrase is applicable to Marlboro, which came, saw, and conquered.

After the Miami test, Marlboro was put on the New York market. The success was tremendous. The consumers learned only from newspaper ads that Philip Morris was launching a new, masculine, full-flavored filter cigarette. The greatest marketing gag proved to be the distribution of test packages to interested smokers. On the evening after this announcement, the third floor at 100 Park Avenue looked like a battlefield.

"The demand was so great that in the evening we simply threw away whole piles of orders for the new Marlboro," as Peter Trentacoste recalls those turbulent days. "We tried in vain to telephone each dealer to persuade him to change his Marlboro order to a delivery of our regular Philip Morris cigarettes in the brown package, because we had enough of our 'Brownies' in stock. But nobody wanted to hear of it. The whole town seemed to be crazy about our new Marlboro."

During the first year, the demand was so great that Philip

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Morris had to have additional machines for the manufacture of the flip-top box flown in, but all these efforts were to no avail in eliminating the supply shortage.

Ross Millhiser: "We were suddenly confronted by the problem that Molins in England was not in a position to supply the machines needed for our flip-top box on schedule. They were precisely a year behind schedule. Only this circumstance made it possible for Winston to be on the market a whole year in advance of Marlboro.

"At that time there was a shortage of filter cigarettes in America. The only moderate-priced filter cigarette was Viceroy, the somewhat more expensive L & M, and the more pricey Parliament. These three brands were not capable of covering the market, because consumers could not buy enough filter cigarettes. And we had thought and hoped to be able to fill this vacuum with our Marlboro! But since Molins was lagging behind a year in our scheduling--never mind for what reason--it came to us as a shock that R.J. Reynolds, by working with the machine manufacturer Hauni of Hamburg, was able to enter the market with Winston a whole year ahead of us. Because of the supply shortage, Winstons were literally grabbed up by the trade. Reynolds had a good product, did good advertising, and had a whole year's advantage.

"Considering all these factors, everyone involved deserved special recognition for the work performed. To enter the national market a whole year late in competition with this

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leading company, which had cornered the whole market, and nonetheless, without having the same background in personnel strength and dollars, to catch up with and finally overtake this competitor year after year is proof of the fact that money or power cannot move everything. Creativity means advertising, innovation means flip-top box, and these plus a good product are important for the success.

"And that is precisely the secret. If we had entered the market as number one, for a certainty we would likewise have achieved a fantastic success. But not being the first one on the market made this success more valuable."

Just how successful Marlboro was in this beginning phase is proven by the most hotly contested market in the United States, New York City. Within thirty days, Marlboro achieved a market share of 10% and took the lead. And all this success was due to the first ad created by Leo Burnett. At that time, television was already a very powerful and important part of every cigarette promotion, but at that time Philip Morris had not prepared any commercials. There was simply no time left to produce material for TV advertising.

Ross Millhiser: "When we finally entered the market with our Marlboro, Winston by a decided advantage was the strongest brand in the USA. Viceroy, as the first popular-priced cigarette, likewise had significant shares of the market. L & M was also well established, and Molins still couldn't deliver enough machines for us to be able to supply the whole USA market with Marlboro. The result was that we had to do it stepwise,

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market by market.

"We started first in Florida. The calculation was simple. Since Florida is a vacation region, we figured that many people from all areas of the United States would participate in the launching and, if they liked our product, they would take it with them and ask for it back home. The calculation paid off. It was an indescribable success, so we then decided we would introduce Marlboro on the number one market of the U.S., New York City.

"We inserted our first ad in New York, and it hit like a bomb. On a full page in the daily newspapers it showed the famous cowboy. Looking back, many people forget that this first cowboy in the Marlboro ad had no tatoo. The tatoo series which we kept for several years was introduced only with the second ad showing the fellow wearing a white tie and tuxedo.

"Why the tatoo? By that we wanted to show that most of these men had worked their way up via the hard route and therefore insisted on a good cigarette. Instead of saying that the product has a good flavor, we wanted to say that anyone smoking this cigarette demands full flavor even from a filter cigarette, and that's what he gets with the new Marlboro. The advertising message was simple, 'You get a lot to like. Filter, flavor, flip-top box.' And above it was 'New from Philip Morris' in order to point out that the new Marlboro was an offspring of the Philip Morris family.

Within thirty days, the new Marlboro went from zero to ten

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percent of the market share. That was a success that no other product has been able to repeat to this day. The sales were so fantastic that we had to ration supplies. For a while our sales stagnated because we simply couldn't deliver. We even had to have cigarettes flown in from England, and our own factory was working three shifts seven days a week. The big problem was to plan production levels, considering the meager delivery of machines. O'Connor and I had to figure out how many cigarettes we would allocate to the various markets and how we could make certain that reorders could be continuously filled. As well as I can recall, we estimated we could gain approximately one-and-a-half percent of the market share. None of us dared even to dream that in those early days we would get as much as ten percent of the market share."

In 1955 Philip Morris sold 14 billion Marlboro. The following year, 1956, the number climbed to 20 billion. Joseph F. Cullman, III: "And we got stuck with the figure of 20 billion. That was 1956, when Kent came out and was featured as a low-tar cigarette in the Reader's Digest article that blasted away about cigarettes and health. This development temporarily slowed Marlboro's growth.

"And then we had a great big argument raging within the Philip Morris Company as to whether we should talk about tar and nicotine in numbers or whether we should just stay with our Marlboro theme. We decided to expand our Marlboro message with the masculine mediums.

"In 1954 and 1955 the cowboy as a motif did not dominate

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the entire advertising plan. Pilots, radio hams, fishermen, divers, and sportsmen alternated in the ads. One thing all these men, though, had in common was a tatoo."

Tony Hans, one of the first sales representatives for Marlboro, recalls those pioneer days: "All our salesmen had a washable tatoo stamped on their hands in the morning before starting out, and during working hours they had to wear cowboy hats so they would be identified as the Marlboro men."

The first advertising spots on TV showed the same "tough men" in action. Leo Burnett stressed the importance of using real pilots, cowboys, or fishermen in order to achieve the greatest degree of credibility in the advertising films. Just how the advertising appearances of Julie London, the actress, are made compatible with this slogan for Marlboro will remain one of the few secrets of Marlboro advertising. But it is undeniable that the charming movements of this attractive young woman, her effect-laden lighting of a Marlboro, and the very sexily whispered advertising slogan did not miss their mark. Her lines--"Where there's a man, there's a Marlboro. You like the flavor of a Marlboro old-fashioned flavor in a new way to smoke. Make yours a filter, make it Marlboro. You get a lot to like with a Marlboro. Filter, flavor, flip-top box"--persuaded women and men to decide in favor of the product advertised.

In 1958 Marlboro in the soft pack was introduced in the USA, making Marlboro the first cigarette to be offered in two different packagings. Tulsa, Oklahoma served as the test market. Actually the tests were so successful that within six months

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Marlboro was distributed nationally in the soft pack.

In addition to ads run in the print and electronic media, Philip Morris started, although cautiously, with the first promotion campaigns. In 1956 and 1957, customers who bought a carton of Marlboro in the supermarket were rewarded by a free family-size package of ice, a pound of coffee, or a six-pack of Pepsi.

A campaign at American universities was even more successful. Lucrative prizes such as stereos or television sets beckoned students who collected the greatest number of Philip Morris cigarette containers within a semester or a certain period of time, making Philip Morris products into the bestseller on almost every campus in the United States.

The spring 1961 edition of the in-house publication, Call, reported on several winners in this competition. Helen McCallum was the sole winner of this contest at the University of North Carolina, having single-handedly collected 10,000 empty cigarette packages. Students at the Mississippi Southern College won a prize with 26,000 empty packages, and a group of collectors at Western Kentucky State College won a color television set for almost 25,000 empty packages.

In February 1956 John Landry, a man who was to leave his stamp on the Marlboro advertising, joined Philip Morris. Hired initially as advertising director for the Philip Morris brand, he changed a year later to the same position with Parliament cigarettes. Two years later, in the year 1959, he became brand manager for Marlboro. Even though at this point in time the

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Marlboro advertising clearly differed from the current successful advertising, in John Landry's estimation it nonetheless laid several important cornerstones for the later success.

"In those years the Marlboro man already existed in the advertising. The very first ad really showed a cowboy, who repeatedly appeared at intervals during the next five to six years. But that was not the only motif. There were also men from other occupations such as deep sea divers or racers, but I believe many people forget the fact that from the outset the Marlboro advertising had departed from the usual advertising models, using for the Marlboro man older types with lines in their faces.

"The Marlboro advertising in those early years helped to make filter cigarettes acceptable even to men. Up until that time, advertising for filter cigarettes had always shown the upright young man with an open collar and the immaculately clean girl with freshly washed hair, harmoniously and lovingly wading hand in hand through a babbling brook while gazing meaningfully into each other's eyes. This kind of advertising, used by almost all competitors, strengthened the impression that filter cigarettes were only for women or men whose sex life was not entirely irreproachable. In my opinion, the Marlboro advertising of the early years therefore contributed toward accelerating the whole movement in America toward the use of filter cigarettes."

When John Landry became brand manager for Marlboro, he

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sat down with Leo Burnett's agency to give the advertising presentation a new look, incontrovertibly blending it with the message and image of the brand. Every Thursday the men from the agency traveled to New York, where they stayed over two nights before returning to Chicago. During this period John Landry also remained in the city week after week. After office hours this group of creative men hung out in bars, creating and discussing idea after idea.

"We worked for months on our goal, and what crystallized from talks with consumers and our own hunch was that, of the all the male images that we had used as the Marlboro man in the course of the years, the cowboy had left the most enduring, most readily recognized impression. So we took the cowboy, and at the beginning we placed him in an urban environment--in New York's Yankee Stadium, in front of the Liberty Bell in Philadelphia, the Golden Gate Bridge in San Francisco, and other famous American monuments. After we had experimented in this manner for several months, we placed the cowboy in his original natural environment, the American West. This specific Marlboro campaign has now been running since 1963, and we have not deviated since.

"It is now 1986, precisely 23 years that the cowboy in his traditional environment, the landscape of the American West, has dominated our advertising. I know of no other campaign that has survived as long with a single leitmotif, a single image. This campaign was and is very effective, but at the beginning there were vehement discussions about it, even disputes. Several of

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our leading managers felt at that time that Marlboro country was absolutely not the suitable route for our advertising. They thought it was too macho and that it would be more inclined to repel many smokers, especially women. But the development over the course of years has clearly proven that the advertising did not at all horrify our consumers. On the contrary, a vast number of women considered it very attractive, and approximately one-half of the current Marlboro smokers are women."

The title for this unique advertising campaign, "Marlboro Country," was the result of a shattering predicament. Joseph F. Cullman: "Our dear competitors spread rumors that Marlboro is forbidden in the state of Utah. So they told people in Massachusetts that it was forbidden in Utah, and in Utah they said it was forbidden here. To launch these rumors, they inserted ads showing the various states. The ads were headlined, 'Marlboro Country is everywhere.'

"This characteristic formulation, 'Marlboro Country,' was later adopted for the entire Marlboro advertising. After its introduction in selected U.S. markets, the 'Marlboro Country' campaign ran in the entire country in 1963.

"The next logical and significant step in the development of a unified advertising campaign was the creation of TV spots with a high recognition value."

John Landry recalls that "As an experiment, we had shot a lot of films in Marlboro country. Afterwards we always sat down together in the conference room at 120⁰ Park Avenue, the agency dragged in the case holding the films and showed them to us.

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THE BIG IDEA

Slides

The Marlboro Story

// = Tells you when to go to the slide indicated.

1-The Big Idea

// The truly big ideas in marketing and advertising are rare. A really big idea for an international marketing company is a selling idea that not only lasts in the long term, but can work in spite of changing market conditions. Also, it is an idea that transcends linguistic and cultural frontiers and moves product off the shelf in country after country.

Such a big enduring and universal idea won't depend on a fad or gimmick that is here today and gone tomorrow. It will be simple, basic and go straight to the heart of the matter. Each new ad or commercial anywhere adds cumulatively to the effect of all the advertising that's gone before it.

2-The Big Idea *E,U,E

// A big idea is enduring, universal and extendable and one campaign has proven to be just about the biggest, most enduring, most universal marketing idea ever.

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3-MC

// "Marlboro Country" is that big idea. It is an idea that was produced one of the most powerful

4-Outlaw

// images in advertising today and has built Marlboro to be the No. 1 selling cigarette in the U.S. and around the world.

5-NFBrands

// It started back in 1954 when the cigarette industry was dominated by non-filter brands - Camel, Lucky Strike, Chesterfield and Pall Mall.

6-90% of

// Non-filter cigarettes accounted for 90% of all cigarettes sold in the U.S.

7-Oldpack

// Marlboro was one of these non-filter cigarettes. It was an extremely mild cigarette liberally laced with Turkish tobaccos. It had been around since 1924 and was positioned as a female cigarette with less than one quarter of one percent of the market.

8-oldpack

// Marlboro came in a feminine package with an ivory filter and was // positioned in the advertising as a "Beauty Tip".

9 -old ad

10 -Filbrands

// During this time there were only six filter cigarettes on the American Market: Winston, Kent, L&M, Viceroy, Tareyton and Parliament, in that

11 -10% of
market

order of sales. // Together they shared the remaining 10% of the cigarette market.

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12 -slide:

Opportunity

// PM saw an opportunity in the filter segment. Indications were that a substantial number of smokers were starting to switch to filter cigarettes. So they developed a cigarette with a filter that employed some entirely new principles. This cigarette had a blend of tobaccos that in consumer tests proved superior in flavor to other filter cigarettes currently in the marketplace.

Having developed this quality product, PM needed to give it a name. However, as you can imagine, cigarette names are hard to come by. Finally, after much discussion, PM decided to give it a name they already had - //Marlboro.

13-First
Flip Top

But, Marlboro was the name of a cigarette totally different from the kind of cigarette PM now wanted to market.

The first step in developing a new masculine image for Marlboro was a packaging innovation called the flip top box, as seen here.

It was at this time that Leo Burnett got involved with PM. Burnett's task was to take this new cigarette and packaging idea and give it a personality that would appeal to a broader base of smokers - men.

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14 -side by
side

So after some discussion, one of the first recommendations Burnett made was to further de-feminize the Marlboro package to its now famous red roof design.

Now all the pieces were in order - product, name and packaging, all we needed was a hard working advertising campaign to give the brand a personality that was appealing to the target consumer, while separating it from other brands in the market.

15 -Leo

//Here's how Leo Burnett himself describes the development of the first Marlboro ad.

16 -blank

//(Leo clip)

17 -cowboy

//And here is that very first ad which ran in a Dallas newspaper. It seemed to have all the elements of big idea going for it - an appeal to the largest segment of the smoking population - men - with the heroic figure of a cowboy - bold new packaging and the promise of good flavor.

It was an immediate success and sales had tripled by the end of the first year.

Now, when most people think of the Marlboro man, they think of a cowboy. And, as you've just seen, the first ad did feature a cowboy. But the original focus of the campaign was broader than that and over the course of the next 10 years went through several refinements before settling on the campaign you see today.

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18-ad // In 1955 and 1956, in the "you get a lot to like"
series we showed a variety of men in interesting
19-ad jobs and hobbies. // Men with tattoos - suggesting
they had come up the hard way and had made it.
20-ad // Hinting they had a romantic, adventurous past.

21-ad // They were a breed apart, and became known as the
"Marlboro Men." And as the Marlboro image started
to emerge, it was helped by television. Here's
some examples of those early Marlboro commercials.

22-blank // (Run early TV - pilot/cowboy :45)

23-sales
slide // And so it went over the next few years. Marlboro
sales grew dramatically. From 18 million
cigarettes in 1954 to 6 billion in 1955 to over 20
billion in 1957, when we were selling 3 times as
many cigarettes in a day as we did in the whole
year of 1954.

24-MMad Through these years, the campaign went through
refinements and different main copy lines. // From
"Where there's a man, there's a Marlboro" stage
25-SBad in 1957, // through the "Settle Back" series, where
26-SBad our // Marlboro men were shown relaxing and
27-SBad // enjoying their cigarette. We even used Julie
London, a famous American actress, on TV to get
them in the mood.

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28-blank

// (Run :45 Julie London spot)

29-ad

// In the "Settle Back" ads during the late 50's, athletes were featured in print and used in TV commercials.

Throughout the evolution of the campaign we found ourselves moving in one direction. From expressing Marlboro masculinity through the use of a lot of different types, we kept wanting to find a simpler expression - a single symbol of masculinity. Here's an example of a commercial featuring Paul Hornung of football's Green Bay Packers.

30-Blank

// (Run Paul Hornung spot)

31-Outlaw

// In a world that was becoming increasingly complex and frustrating for ordinary men the cowboy represented an antithesis. A man, whose environment was simplistic and relatively pressure-free. He was his own man, in a world he owned. And he seemed to be the ideal symbol for our cigarette - the crystallization of 7 years in the development of a big, and simple enduring theme.

32 -'63

33 -ad

34 -ad

35 -ad

// In 1963, the cowboy became the sole Marlboro Man and we invited smokers to join him in "Marlboro Country". // Here are some of the first print expressions of Marlboro Country and, // the headlines that seemed to hold it all together. // A masculine cowboy, smoking his cigarette in his

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private world - Marlboro Country.

36-ad

//Originally, we showed him in New York, in Yankee Stadium, or against a backdrop of other great American landmarks. We wanted to say that wherever men smoked for flavor, that was Marlboro Country.

37-blank

//(Run "Marlboro Country" :60 in NY, etc.)

38-ad

//The final refinement in our advertising was to settle our focus on the cowboy's real environment.

39-ad

//To put the cowboy in his own true world - the American West. And when we did, he became an even more believable symbol of masculinity. This natural world was as rugged and dramatic as he was. //He was even more of a personification of

40-ad

simple strength in this almost overpowering background of beauty and grandeur. And against this vista, words seemed to be less and less necessary - even extraneous.

Television was our main support at this time, and as our copy got shorter the emotive strength of the music that underscored the graphic scenes became more and more important.

For our mainstream musical theme, we bought the music from the great Western movie, "The Magnificent Seven." The music is as versatile as it's stirring.

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Here are some commercials aired at that time.

41 -blank

//(Run "Wild Stallion"/"Horses in the Surf"/"Foggy II")

42 -sales
slide

//While growth in the 50's had been impressive, since the beginnings of Marlboro Country in 1963, sales in the U.S. increased an average of more than 10% per year through the rest of the 60's. These sales were also fueled by the introduction of two line extensions: Menthols in '66 and Longhorn 100's in '67.

43 -'71
44 -'MC71

//At the end of 1971, the broadcast ban on cigarette advertising took effect. //Staying consistent with our big idea, Marlboro made a smooth transition from television to non-broadcast media. Marlboro's print advertising was as dramatic as the television had been over the past decades.

And In the years that followed, Marlboro stayed with its consistent presentation of a single-minded image, while its competitors struggled to make the transition from television to print.

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45-1970 //For example, Marlboro sales continued to grow while Winston, the #1 selling brand at the time began to lose ground as it changed its advertising almost annually. In this ad, they're playing football, //in '71 their theme was down home taste and //in 1972, with Marlboro sales driven up by the introduction of Lights, Winston was "going nowhere".

46-1971

47-1972

48 -1973 //Notice how Marlboro stays consistent with its sharply focused Marlboro Country campaign as Winston goes from young lovers in '73, //to a suit and tie, //to a demanding woman. By the end of 1975, Marlboro had overtaken Winston and become the top selling brand in the U.S. cigarette industry. We never looked back.

49 -1974

50 -1975

51 -1976 And Winston continued to struggle as they searched for the big idea. In // '76 and // '77 it was hip

52 -1977 guy, //the back to the suit and tie, and //here he

53 -1978 is a lumberjack. //In 1980, they initiated the

54 -1979 Nobody Dose It Better campaign and//they stayed

55 -1980 with it thru 1981. //In 1982 they switched to the

56 -1981 America's Best campaign and//stayed//with//it thru //

57 -1982 1986. //In 1987 they changed again to the Real

58 -1983 People campaign, which is still running today.

59 -1984

60 -1985

61 -1986

62 -1987

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63-sales
chart

// Today Marlboro continues to be the market leader.

In 1987 we sold 134.6 billion Marlboro cigarettes in the U.S. and attained a market share of 23.9 %, the highest in 50 years.

64-ad

// However, a truly big idea that endures over time must also appeal to a universal audience.

65-ad

// The big question for PM was would the Marlboro Country campaign be relevant to consumers in markets such as Germany, Hong Kong and Mexico? How would smokers react to this American, image of rugged masculinity? Would they like it and even more importantly, would it motivate them to buy the product?

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Go to international slides.

- 66 -150 // Well, today Marlboro, either through license or export is currently marketed in more than 150 countries and territories around the world and in a variety of cultures.
- 67 -ad // From Caracas, Venezuela
- 68 -ad // To Hong Kong
- 69 -ad // To Tokyo
- 70 -ad // to the Middle East
- 71 -ad // Today you mention Marlboro advertising in any part of the world and, smokers will recall the Marlboro cowboy inviting them to come to Marlboro Country.
- 72 -ad // But, initial Marlboro advertising did not always utilize the cowboy as seen in this example from Switzerland. In fact, we were often told that the cowboy wouldn't work in local countries.
- 73 -ad // And there are still some countries today that can't or don't use the cowboy campaign, for example the U.K.

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74 -#1&2

// But as more and more countries started using the cowboy campaign Marlboro's volume grew significantly.

Today, Marlboro currently represents 50% of PM International's volume and over 55% of worldwide volume. We are the number 1 or 2 selling brand in countries like Germany, Holland, Hong Kong and the Dom. Rep.

These sales are a testament to the fact that the big idea, Marlboro Country, is adaptable to local market situations. And because of local restrictions, the campaign has taken some very interesting directions.

75-pack

// For example, In France, advertising cigarettes is only permitted by showing the pack or elements of the pack in the advertising. However, by making the cowboy an element of the pack, the French could then incorporate him into the //advertising as shown here.

76-ad

77-lighter

// Another way of communicating the Marlboro image is to advertise a related non-restricted product that can carry the image, for example, lighters. Here's an example of a lighter ad from France.

78-lighter

// Belgium also uses the lighter campaign and has won Philip Morris 20% of the lighter market and more importantly, has made Marlboro the No. 2 selling brand in Belgium. //

79-blank

TRAY CHANGE

80-ad

// In the U.K. where we are not allowed to show any aspirational elements in cigarette ads, a local agency has used this approach to communicate Marlboro Country.

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81-MCM //In the U.S., the Marlboro image has also
 82-Store been extended beyond advertising and into events
 like Marlboro Country Music, //the Marlboro Country
 83-Buckle Store//and into retail promotions such as the Long
 84 -Chuckwagon Horn Belt Buckle and //Marlboro Chuckwagon Cookin'.

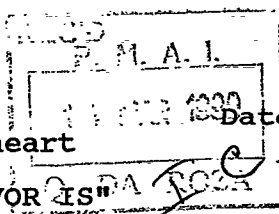
85 -criteria //No matter where we market Marlboro, or in what
 form, all the advertising must be faithful to the
 image and should be: *Heroic, *Believable,
 *Candid, *Impactful, *show Variety, *and wherever
 possible, display the Grandeur of Marlboro
 Country.

86 -US-ad //It is these principles and the consistent
 execution of them around the world that has made
 87 -US ad //Marlboro the No. 1 consumer product worldwide.

88 -ad // "Marlboro Country" - a big idea, that was fresh
 when the campaign was launched in '50's and is
 still today. Now let's settle back and spend some
 time watching some of our latest Marlboro Country
 commercials. (Run Heroic Ride, Canyon Corral,
 89-blank Workin' Days End, Monument Run) //

2504035316

From: LGREHER --VUS0212A
To: JFUNG --VUS0212A Jan Goodheart



Subject: "COME TO WHERE THE FLAVOR IS"

WE'VE BEEN USING THE "COME TO WHERE THE FLAVOR IS" COPY LINE IN MARLBORO ADS SINCE 1964. IT IS USED IN ALMOST ALL (IF NOT ALL) MARKETS WHERE WE ADVERTISE THE BRAND.

THE ORIGINAL COPY LINE FOR THE BRAND WHEN IT WAS REFORMULATED AND REPACKAGED IN THE FLIP-TOP BOX IN 1954 WAS "DELIVERS THE GOODS ON FLAVOR."

THE EMPHASIS ON FLAVOR DERIVED FROM THE FACT THAT THE MAJORITY OF THE MARKET WAS COMPRISED OF NON-FILTER CIGARETTES. CONSUMERS AT THAT TIME PERCEIVED FILTER CIGARETTES TO BE TASTELESS -- LIKE HOT AIR -- MUCH THE WAY CONSUMERS NOW PERCEIVE ULTRA LOW TAR BRANDS. WE WERE THEREFORE TRYING TO MAKE THE POINT THAT, ALTHOUGH MARLBORO WAS A FILTER CIGARETTE, IT DID DELIVER FLAVOR.

WHEN WE CREATED "MARLBORO COUNTRY," THE LINE WAS ALTERED TO THE MORE EUPHONIC "COME TO WHERE THE FLAVOR IS. COME TO MARLBORO COUNTRY." THIS COPY LINE IS NOT AN INVITATION FOR NON-SMOKERS TO SMOKE, NOR IS IT AN INVITATION FOR KOREANS (OR OTHERS) TO VISIT THE AMERICAN WEST. IT IS SIMPLY A WAY TO COMMUNICATE TO SMOKERS THAT MARLBORO CIGARETTES DELIVER GOOD TOBACCO TASTE.

RE "NUMBER ONE SELLING BRAND IN THE WORLD"

I KNOW WENDY HAS SUPPLIED SOME INFORMATION ALREADY.

WE USED TO BE IN THE GUINNESS BOOK OF WORLD RECORDS (I'M TOLD). I JUST BOUGHT THE 1989 EDITION AND THERE IS NO MENTION OF MARLBORO. THERE IS A MENTION OF BAT, THOUGH. I UNDERSTAND THAT THE 1990 EDITION SHOULD BE OUT SOMETIME IN MARCH. PM MAY BE LISTED AS THE NUMBER ONE TOBACCO COMPANY. IF SO, IT IS POSSIBLE THEY MAY MENTION MARLBORO. IF YOU SEE THE NEW EDITION, CHECK THIS OUT. WE'LL ALSO CHECK TO SEE WHEN IT BECOMES AVAILABLE HERE.

WE HAVE USED THE NUMBER ONE CLAIM IN OUR ADS IN THE MIDDLE EAST, IN AUSTRALIA, IN AIRLINE MAGAZINES AND IN DUTY FREE, AND I HAVE A PARTIAL LIST SO FAR FROM LATIN AMERICA -- ARGENTINA, GUATEMALA, PUERTO RICO, AND PARAGUAY. IN AUSTRALIA AND IN THOSE LATIN AMERICAN COUNTRIES, MARLBORO IS NOT THE NUMBER ONE BRAND ON THE LOCAL MARKET.

JOHN MAXWELL SENT US A LETTER CONFIRMING OUR CLAIMS BACK IN JANUARY WHEN THERE WAS A QUESTION BY THE H.K. TV AUTHORITIES. DAVID CHAN OR ANTHONY LAU MUST HAVE IT.

FOR THE RECORD, THERE IS NO COMPETITIVE TOBACCO COMPANY THAT WOULD DISPUTE THE FACT THAT MARLBORO IS THE LEADING BRAND IN THE WORLD.

I'LL LET YOU KNOW IF WE COME UP WITH ANYTHING ELSE.

BEST REGARDS,

LESLIE

cc: WBURRELL--VUS0212A Wendy Burrell
CLEIBER --VUS0212A Cathy L. Leiber

TCHUN --VUS0212A Thomas K. Chun
DHARRIS --VUS0212A Donald S. Harris

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PHILIP MORRIS ASIA INCORPORATED
INTER-OFFICE CORRESPONDENCE
25/F, UNITED CENTRE, HONG KONG

To: Distribution

Date: March 1, 1990

From: Jan Goodheart

Subject: Marlboro Advertising

There is a complaint pending against PM in Korea regarding ad copy for Marlboro. At the request of our lawyers, we are going to put together a listing of the ad copy used throughout Asia. I would like to know if we utilize either of the following copy lines in your market:

1. "Marlboro - The number one cigarette in the world" (or a variation of this line)
2. "Come to where the flavor is"

If this copy is used, please advise if it appears in English or in translation. Also, please indicate over what period of time these copy lines have been used.

Thanks in advance for your cooperation. Your earliest reply would be much appreciated.

Regards,

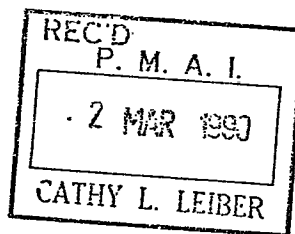
Jan Goodheart

Jan Goodheart

Distribution

Mr. David Chan
Mr. Shree Dabholkar
Mr. Harold Dyrvik
Mr. K.H. Goh
Mr. James Ho
Mr. Jeremy Jilla
Mr. Leo Spelt
Mr. Joseph Tcheng

cc. Mr. Thomas Chun
Mr. Quito da Roza
Mr. Donald S. Harris
Ms. Cathy Leiber



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But it never was quite right. Something was missing. Then one day in Chicago some relatively unimportant man, a member of the creative team, came in. He was not even part of the leading clique that dealt with the Marlboro program, but one morning he came in with a record under his arm. Observing that he thought he had finally found what would make the whole Marlboro country idea complete, he put the film music from the Western, 'The Magnificent Seven,' on the table.

"A week later the people from the Leo Burnett agency made another presentation. They showed the same films, accompanying them by the music from the record. And there it was--suddenly everything came together. All at once the Marlboro country theme blended into a whole, an unmistakable unity. The idea gained life through this music."

Nonetheless it took another nine months until the TV and movie advertising that was familiar to all of us could be shown to the management at Philip Morris. The decision in favor of this presentation in the electronic media was not unanimous. John Landry: "Again and again there were people who didn't believe in this campaign. In an extremely personal manner, the chairman of the board was a big help in impeding the torpedoing of a good idea that was still in the incubation period."

Joseph F. Cullman, the chairman of the board at that time, on the topic: "At no time did I have reservations that the Marlboro country campaign was the right route. It was good, solid, it was part of our brand, part of our basic idea. And to tell the truth, I had no idea that there really were efforts

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within the company to change this campaign. I myself had never thought of dumping this advertising."

But these difficulties did exist. First of all, there was the problem with the film music. United Artists held the rights to the music and had agreed to sell it to be used solely for advertising purposes. But in 1965, after the campaign had been running for approximately two years, there were suddenly difficulties in obtaining a contractually secure extension of the rights. Yul Brynner, one of the stars in the film, owned a percentage of the rights to the film and the music and had the intention of producing a TV series under the same title, "The Magnificent Seven." For this reason he initially registered a veto about signing over the rights to the film music on a long-term basis to Philip Morris.

John Landry: "The Burnett people conducted all the negotiations. We even had to lay out more money for our rights, but in the end Mr. Brynner agreed. When we were still in television, the music had made a big difference. For many people who had heard these commercials on TV and the radio, the music to the film, 'The ^{Magnificent} Seven,' was the melody by which they recognized Marlboro."

That same year, 1965, the doubters about the Marlboro country campaign stirred up a storm for the last time. Because of a somewhat slow increase in sales, there were an increasing number of people who were inclined to believe it would have been better to have stopped the project from the beginning. John Landry, the man who had fought the hardest and most tirelessly

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for this ad campaign: "Granted, it was not a campaign that caused people to spontaneously leap out of the TV chair after having seen it once to run to the nearest stand to buy a pack of Marlboros. It was a campaign that had to convince by being available. The image was available. If the character of the brand we were trying to introduce him to appealed to him, it could happen that at some time later he would be willing to try out a pack. And then, if we really have what we believe we have--namely, the most available cigarette on the market--we would most probably have caught a new consumer. Something along those lines is the way I argued at that time."

The controversial estimation of the chances of success--the sales increase was everything else but breathtaking--ended in a pat situation. John Landry: "Several people who still had great reservations about this campaign because they believed it was too macho, hired two of the largest market research organizations in America. Both companies analysed the campaign, queried people, and came back with a report that was crushing for me. The analysis, almost identical by both companies, concluded that if we kept this Marlboro country campaign, the brand would be gone from the market within five years."

Understandably, the findings of this independent market research put the whole company in a terrible uproar, leading to turbulent times for John Landry and the supporters of the Marlboro country campaign. The thrust of their criticism was identical with the opinions of the critics within the Philip

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Morris management.

John Landry: "They thought the campaign was much too macho! But the men we used were too old for young people to have been able to identify with them, not even to mention the women. Many also were of the opinion--and the market research came to the same conclusion--that this presentation with the focus on the cowboy, who was mostly alone, would be more inclined to convey a lonely mood. And the concentration on the landscape in the West seemed to many to be too limited. Basically the reproach was made that we had missed the mark by concentrating too much on a motif and that the development possibility for our advertising would suffer from it."

With the solid support of the chairman of the board and backed up by the agency, who also believed in this campaign, John Landry vehemently opposed a change in the strategy.

"It was my unshakable conviction that gave me the strength to persuade our people with the tongues of angels. Maybe it also helped that no counter-proposal was made by either of the market research institutes. Ultimately we carried the day." John Landry's great trust in his feeling and his sense for advertising effectiveness was supported by a healthy, critical attitude about the possibilities and limits of market research.

"I personally have never thought very much of market research in regard to advertising. I am of the opinion that this kind of market research can be very deceiving. All research is very specific. It is involved with something very

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specific, a very literal interpretation. But advertising is subjective. It can appeal to the feelings, to the senses, to capabilities that are not reflected in any statistics. Aldous Huxley formulated it best in one of his books: 'The tragedy of knowledge is that a beautiful hypothesis is destroyed by an ugly fact.' In other words, the deception by research in the realm of advertising consists in the fact that it attempts to analyze in a very objective manner something that is very subjective."

Success came simultaneously with the setting-aside of disagreements within the company. The sales figures of Marlboro steadily increased nationally and internationally, and today there are interesting attempts at explaining why this was the case.

Georg Weissman: "The change in our advertising to the Marlboro country campaign was an evolution. As is known, advertising is more art than science. Instinctively we caught the spirit of the times. It was the era when Rachel Carson's book on the environment came out. It was an era when the people on our planet became aware. It was an era of the freedom movement--when the young people, the students during the 60s, were protesting. The Marlboro advertising symbolized a free spirit who was not chained to a time-clock, it symbolized freedom without being controlled by a computer. On the other hand, our advertising fit into the idea of nature that was clean and unpolluted, so we reached the wishes and longings of many environmentalists, tramps, and adventurers.

"And the third thing was that the cowboy was and is an

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authentic hero--an American hero, even in art. And when I now say art, I mean film, because the film is the American art discovery. Sculptures, painting, and music we inherited from other parts of the globe, but the film is the art form invented by us Americans. And here the cowboy was already a hero when we as children went to the movies. And he has already remained a hero even for the young generation who watch old John Wayne movies on TV. The cowboy has a heroic image."

Georg Weissman can document these statements with a brief anecdote he read in a British newspaper in the mid-60s. In an interview a London taxi driver was telling about his job, how he lived, the experiences he had had with various customers, some of whom were very eccentric. In the end he came to the conclusion that it was a damned hard life. But the job nonetheless gave him a certain freedom, and for this reason he would never give it up. In response to the interviewer's question of what he would like to be if he were not a taxi driver, he answered, 'a Marlboro man.'"

Georg Wiessman: "That's proof that the silent message in the Marlboro campaign fulfills the psychological needs of many people. And it still does today. I believe it hasn't changed much. For example, today more cars are sold than before, and they could be a substitute for the cowboy horse. I'm thinking of the whole movement toward four-wheel-drive cars, mopeds, motorcycles, and vans. I live in Rye, a super-chic suburb in Westchester Country that is a typical high-income area, and all the young people are driving vans. All of them are dominated by

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the modern, contemporary cowboy's longing to move West."

The time was ripe for a campaign of the kind created for Marlboro. It caught the spirit of the 60s, albeit unconsciously, but looking back there are many historical reasons. John Landry even goes a step further in his analysis: "Our youth, who at that time were between 18 and 25 years of age, were made very insecure during the Vietnam War and all the controversy that existed in America. They were definitely against the establishment and any kind of authority. There was a lot of confusion and irritation among these young people at that time. I believe it was the compelling uncomplicatedness of the Marlboro campaign with its easily identifiable symbol of the cowboy from the good old West, a completely uncomplicated person that automatically attracted the young people back then.

"The cowboy of the old West was easy to identify. The good ones ^{wore} white hats, the bad ones ^{hats.} black. I believe the effect of the Marlboro campaign during these years was very, very strongly helped by the fact that it took people back to an era when all values could still be very clearly defined, an era that simply was free of the confusing complications of a Vietnam War. In fact, I am convinced that, particularly in that era, the effectiveness of the Marlboro campaign ^{was} helped by the fact that it simply made people feel good."

Test marketing in New York City

On March 4, 1955, the management of Philip Morris used the following message to motivate its employees:

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TO ALL EMPLOYEES N.Y.O. Staff:

"As you know, your company has taken a major step in the introduction of the new MARLBORO filter cigarette in the 'flip-top' package.

"We have had enthusiastic receptance in the markets where we have introduced MARLBORO and now this week marks the introduction of MARLBORO in the New York market.

"Your enthusiastic support during this introductory drive can help us to make a great success of the MARLBORO filter cigarette. Recommend MARLBOROS to your friends! See to it that MARLBORO is properly stocked and displayed in your local drug store, supermarket, and any other cigarette outlets that you frequent.

"This is a team-play by all of us to put over an excellent product. MARLBORO in the 'flip-top' package inaugurates the greatest change in cigarette packaging in 38 years.

"'Everyone loves a winner'...Let's put MARLBORO across together!"

D. Parker McComas
Joseph F. Cullman, III
Harry W. Chesley, Jr.
Ray Jones
George J. Henn

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Leo Burnett's Stroke of Genius

For Leo Burnett's agency in Chicago, the assignment was somewhat ill-starred. After the completely surprising switch from the previous agency by Philip Morris, the people from

Chicago were under the pressure of a big success as well as the pressure of time.

"Leo Burnett had the most creative minds from his agency get together for a strategy conference at his farm in a Chicago suburb," recalls Don Tennant, a former employee of the agency.

In a filmed interview Leo Burnett personally described the situation at that time as follows:

"Our first assignment from Philip Morris was to develop a newspaper ad as part of the testmarket campaign in Dallas/Fort Worth. They in fact told us that they didn't expect a miracle overnight, but it was clear to me that this assignment was a test we had to take in order to get the whole job.

"Our first demonstration of what we could do wasn't going to be somebody else's ad, so we started to work out there at the farm at about 9:30 a.m.

"I told my people that the whole problem was the reputation of the filter cigarette. Many people seemed to think that filter cigarettes were kind of sissy.

"I said, 'What's the most masculine symbol you can think of?' And right off the top of his head one of these writers spoke up and said, 'a cowboy.' I said that was for sure. I said, 'Go over there and draw this cowboy roughly. I have some layout pads.' He did that, and I said, 'So far so good. We've got a masculine image.'

"I've always felt any product should have a source, a recognized source that people respect. Well, the name Philip Morris is very well known. It's a good name, so across the top of this ad in combination with this photograph we wrote 'new from Philip Morris' to give people something to recognize and hang

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onto.

"We still had some space under the picture. In the left-hand corner we showed the package, not too big and not too small, and left room for a caption. And we wrote in, 'flip-top box,' which is an awfully good name.

"Well, another one of these guys piped up and said, 'I believe we might say: It delivers the goods on flavor.'

Then he sat down at the typewriter, lit a cigarette, scratched his head for a minute, and banged out the copy. On Monday morning we set the type on the ad, dug up another picture of a cowboy, and we slapped this together in a matter of less than twenty-four hours, I'd say, and the art director brought it in and showed it to me.

"Well, I just jumped out of my chair. I've been in the advertising business quite a while, but this was one of the greatest things I'd ever seen. Every instinct I had told me that this was it! I was so enthusiastic--we were much smaller in those days--that I started running up and down the hall, showing it to people. I was so proud of it. Everybody cheered, you know.

"And the client reacted the way we hoped they would, and they started running up and down the hall, too, at 100 Park Avenue in New York."

For the design of this first ad the layout man used a dramatic black-and-white photo of a cowboy that Mr. Bennette^{ur} remembered having seen on the cover of Life magazine. According to Don Tennant, "This photo symbolized everything the new Marlboro cigarette was intended to represent."

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After this design was given enthusiastic approval by Philip Morris in New York, the first ad was placed. The Marlboro man had been born.

A real estate salesman served as the model for the now-famous first cowboy motif. This established a cornerstone in the Marlboro advertising philosophy of not using professional models.

The First Marlboro Campaign

Having established the basic principle of using experienced, trustworthy, real men for advertising a new filter cigarette, thereby changing the entire image of filter cigarettes, Leo Burnett's agency was of course requested to develop a whole campaign.

As inspired as this first decision was, in those early years nobody thought of making the cowboy into the only advertising vehicle for Marlboro. The second ad motif showed a man in smoking. A few years were needed until someone got up the courage to advertise for an extended period with one single motif. "One of the ideas we were playing with was to always show a man with a broken finger that was bandaged--the way a patch is used over an eye injury," recalls John Benson, an employee of Leo Burnett who worked on the Marlboro account for thirty years.

At some point the idea with the tatoo was created. Owen Smith, vice president of Leo Burnett, recalls some of the interesting details in a talk about the philosophy, background,

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and success of the Marlboro advertising:

"The first problem that came up was research about the various signs used in tatoo. A brief glance at the list of American practitioners of tatooing yielded nothing but one company located in Philadelphia that removed tatoos. The next step was to find someone in New York City who knew about tatooing.

"A long and tiresome quest on the Bowery finally led to a man by the name of Sailor Ralph, the sole practitioner of this ancient art. Sailor Ralph lived in Brooklyn and owned a fascinating collection of priceless tatoo designs. Many of these designs were new, unused tatoos that had been designed by Sailor Ralph himself, and some of them were fifty or more years old.

"To get this treasure it was necessary to offer all our powers of persuasion, promises, guarantees, and the depositing of several thousand dollars. Sailor Ralph told us that tatoos were no longer what they used to be on the East coast, that they were much better on the West coast, particularly in San Francisco. In his opinion, the best quality was in Europe. In Sweden, for example, people stood in line in the evening to have themselves tatooed, and in Denmark even the king wore a tatoo on his upper arm.

"The borrowed tatoo designs were given to our creative people so they could make a selection and were later painted on the live model."

It was no easy matter to comply with Leo Burnett's

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insistence on using for the photo seasoned men to convey their enthusiasm for the full flavor of Marlboro.

Owen Smith: "The second phase of finding the right faces was both difficult and time-consuming. The whole staff of Studio Associated, the photographers we were using, were told to look for suitable Marlboro men among their friends and relatives. Hordes of men were brought in for test shots. It didn't matter whether he was a civilian or a military officer. If his face fit our conception, he was lined up and photographed.

"The hunt for our cowboy with a healthy, masculine face extended to the suburbs. Foresters, gardeners, and farmers were contacted, and commuter trains were systematically checked. We also walked through the streets of New York all the way to the docks. Finally, after sifting through all the candidates, there remained as potential Marlboro men one sales representative for a chemical company, an ad manager for a big national magazine, a personal friend of the photographer, and a lieutenant in the U.S. Navy.

"The third and most important part of the creation of the Marlboro ad was in the hands of the photographer Constantin Joffe, the president of Studio Associated. Here the problem was in distancing oneself from any weakness in the photo and, with the aid of lighting effects and the right camera position, to create the strongest and most masculine image possible. Joffe completely abandoned the contemporary shooting technique, using instead the old, dramatic black-and-white technique that the

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Steichen school had made so famous.

"All that sounds as if Dr. Freud might have been a member of our planning team, but he wasn't. We were guided by investigation and old-fashioned horse sense. In addition, we of course took our ads outside and had them tested by many people. They simply worked out all those points astonishingly well that were involved in the Marlboro advertising."

A top review of the job accomplished by the agency was written by Terence O'Flaherty, a television columnist, in The San Francisco Chronicle in July 1982: "Even in the stupid 50s Marlboro was a cigarette for weaklings. No red-blooded American man would have asked for a package in public. The only fellow who smoked Marlboro that I knew was in the habit of buying them under the counter from a blind newspaper dealer. Quite evidently something had to be done to polish up the Marlboro image. And Philip Morris started by looking for a symbol of American masculinity to pull the company out of the ladies' chambers. They found it in the saddle, and the rest is history."

After completion of the tatoo campaign, Leo Burnett next directed his attention to commercials for television. Here, too, the basic rule was to use only seasoned men and photograph them while they were at work. One of the black-and-white series, for instance, showed a single-engine plane in the process of landing. The title that was blended in was "The Marlboro Man," and until the plane landed a chorus sang, "You get a lot to like with a Marlboro--filter, flavor, flip-top

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box."

"This man smokes Marlboro cigarettes," explained a sonorous voice as the pilot climbed out of the plane, and then asked, "What kind of man is he?" The Marlboro man's answer: "I like nothing more than flying. I am both pilot and navigator. I fly wherever I want to. Now and then that's good for a man. I also like to smoke."

In the closing enlargement he opens his Marlboro flip-top box with his tatooed hand.

Even at that time there were fixed, recognizeable elements in these advertising films. Thus another commercial started with a cowboy on horseback under the heading, "The Marlboro ^Mman." Accompanying it was the chorus described above, and the speaker asked the same question. Only the self-description by the Marlboro man varied. The cowboy, for example, said, "I am part of the team on this ranch. I wouldn't change my job for any other. For me, working outside is just the right thing." And in response to the question of whether he likes to smoke, the prompt answer: "Yes, the cigarette from a good company," as he takes out a package of Marlboro from his shirt pocket, revealing a tatoo on the back of his hand.

On January 7, 1955, Leo Burnett wrote the following letter to the advertising director of Philip Morris: "We know, too, that women often tend to buy what they consider a man's cigarette. So we show Marlboro being smoked by men...carefully selected....not professional models..army, navy officers, businessmen...gives our advertising virility without vulgarity,

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and quality without snobbery. The cowboy is an almost universal symbol of admired masculinity...successful man who ^{is} used to working with his hands. To many women, we believe it will suggest a romantic past.

"This also sounds as if Dr. Freud were on our plans board. He isn't. We have been guided by research and old-fashioned horse sense....Anyone who wants to make advertising that will open people's minds to a new product or a new idea must constantly remember another kind of opener, the can opener. Nothing could be simpler, yet it changed the cooking and eating habits of the world. For all our sakes, let us hope that this advertising will do as well."

The Cowboy and His Image

John Landry: I really believe that the image of the cowboy is advantageous to the Marlboro campaign. But the cowboy in the legend, in the myth or in films and books already had a damn good image before Marlboro used it. If this had not been the case, maybe the whole campaign would never have become so successful and would have died in its infancy. The heroic, positive image of the cowboy existed before Marlboro. Marlboro didn't invent this image, but I believe that as a result of the constancy of our representation the image of the cowboy has already been strengthened."

The Secret Formula

Despite all the billions of dollars that were spent

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worldwide for the Marlboro campaign, despite the ubiquitous presence of the brand name around the globe, the real recipe for the success of the Marlboro cigarette is in its full, rich flavor and is the true reason for its international success. In any case, the bosses ^o in Park Avenue in New York are sure of that. The precise composition of the various kinds of tobacco and the ingredients of the so-called Marlboro sauce are the company's best-kept secret.

Georg Weissman: "All the details that make up the taste of Marlboro are kept in handwriting in a green book. It is one of those books that at best can be found in an old-fashioned bookstore. I have seen the book, was permitted to leaf through it but not to read it, not even as chairman of the board of Philip Morris.

"It's kept in a safe in Richmond, and only three people have access to this book. Nobody is permitted to make a copy of it. Of course our competition has tirelessly attempted to imitate this formula. With Marlboro, though, it is more than a single formula. There is a formula for the directions of taste, for the processing and the mixture of the various kinds of tobacco.

"The manufacture of cigarettes is very complicated, so it isn't simple. Just one example. In one year we buy 150 different quality brands of tobacco in the various states of America as well as in Turkey and Greece. But that's not enough. The tobacco is stored at least three years, and only after the end of this aging process is it treated. So there are 450

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possibilities from which the right tobacco mixture for Marlboro can be made. Not all 450 different kinds of tobacco are used, of course, but manufacturing cigarettes somewhat resembles the situation of a master chef. You can know all his ingredients and the quantities, even much of the practical procedure in the kitchen, and nonetheless come out with something less than his masterpiece."

Even more mysterious than the composition of the various kinds of tobacco is what makes up the Marlboro sauce. It is shipped in sealed containers to the various subsidiaries all over the world and is tagged with information about the amount to be added to the various kinds of tobacco.

The company maintains absolute silence about its composition. Georg Weissman: "In the course of thirty years, excellent technicians have attempted to analyze Marlboro in terms of its ingredients. They take our product apart and analyze it, but to this day nobody has succeeded in copying our Marlboro."

The Men from Marlboro Country

The Marlboro country campaign, a mixture of reality and fantasy, is a dream image of our world. Marlboro country is the reality of the West--with its overwhelming landscapes, that powerful manifestation of nature that has remained the way God created it. It has been perfectly captured in pictures by America's best-known advertising photographers and brought to life by the faithful portrayal of the everyday life of the

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cowboy.

Honesty reigns in Marlboro country, where the cowboys are as genuine as their horses. The props are utilitarian objects from the life on the prairie, and the scenes are from the cowboy's work environment.

Working behind the camera, the star photographer Jim Braddy set standards for this advertising campaign that remain valid to this day. He traveled to Marlboro country for the first time in the late fall of 1968, accompanied by Ken Krom, art director of the Leo Burnett Agency. This production has entered the annals of advertising history not only because it was Braddy's first, but because while working there he and Krom discovered Darrell Winfield, the most photographed of all Marlboro men.

When they saw Winfield for the first time, he was in the process of clearing a stream so its waters would again flow freely through the Wyoming ranch where he was working at that time. The first portrait of his striking face with the reddish-brown mustache was used in an ad entitled "Sheriff."

Since that time, Winfield has adorned several thousand Marlboro ads. Today he has his own ranch in Wyoming, near Riverton within the shadow of the Wind River Mountains. To this day he has remained a cowboy, working on his ranch and participating in rodeos when time permits. It is possible that Darrell Winfield has a degree of popularity unrivalled by anyone else in the world.

Since completing his first photographic assignment for the Marlboro country advertising, Jim Braddy has travelled through

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most of the West, making photos in South Dakota, Nebraska, Kansas, Oklahoma, Texas, New Mexico, Colorado, Wyoming, Montana, Idaho, Utah, Arizona, California, Nevada, and Oregon. The entire area he travelled through makes up half of the United States and is eight times as large as France.

But even after having explored Marlboro country for 18 years, he says, "We have only scratched the surface. It is unbelievable how much country there is out there. What touches me most about the West is the feeling of complete freedom. It has to do not only with the broad expanses but with the attitude of the people, with their manner, and how they live. They are among the most finest people I have ever met. It's not easy to describe in words, but somehow the cowboys who work there are like a part of the earth itself. And Marlboro country is splendid."

Based on his own estimates, Braddy has taken 10,000 photos for Marlboro. The outdoor shots take an average of a week on location. He then sends all his photos to the Leo Burnett Agency, where they are edited by the art directors. The best shots from each production are shown in finished layout to the principals of Philip Morris.

The standards of these materials are so high that out of thousands of shots only one appears in an ad or on a poster for the Marlboro advertising. None of the persons involved have any fears that this advertising campaign could wear itself out, because as a topic Marlboro country seems inexhaustible. Ken comments: "In 1982 the Marlboro country campaign celebrated its

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twentieth birthday, which is quite a long time for a campaign, but every year it brings us new sales increases. The reason for our success is that we remained faithful to the conception of showing the West and the cowboys the way they really are. We never use contrived situations or optical gags. The campaign is strong because the idea behind it is strong. We work very hard to keep the Marlboro advertising not only honest and authentic but constantly fresh and interesting. Within the framework of the campaign we constantly remind our photographers to be on the lookout for something new and different. We never had to make such suggestions to Jim. As long as I have known him, he has always directed his glance to what might lie behind the next mountain."

Marlboro's Pioneer Era in Europe

The Swiss tobacco monopoly contacted Philip Morris in New York in the mid-50s. One of their directors, Mario Carlo Giorgi, an Italian, officially asked Joseph F. Cullman for a licensing agreement with the Fabriques de Tabac Reunies SA. The outcome was the signing of the first licensing agreement in Europe in 1957.

One year later, Albert Bellot signed a contract with Philip Morris to head their operations in Europe. Bellot came from the tobacco industry, having worked the previous ten years as director for a tobacco consortium by the name of Godfrey Philipps/United Kingdom as head of the department for West Africa. Next he went to the Middle East and Australia for the

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same company. After his return, he took over the management of the entire European business.

After ten years he switched to become export director for Ronson in London, and in the last eight months had been the administrative director for the Ronson Company, whose headquarters are in Paris. While on a trip to Paris, Joseph F. Cullman hired Bellot as general manager for European operations. Philip Morris had heard of Bellot through the management of the new licensee in Switzerland, who had worked with him while he was still a member of the British tobacco group.

Prior to this time, Marlboro was exported from America to Europe, but this arrangement did not open up any realistic sales opportunities for this brand. The exchange rate and shipping costs made a package of Marlboro so expensive that the export sales figures ranged among the also-rans in the final balance. For instance, while such leading domestic brands in Germany as Reemtsma or Brinkmann cost approximately two marks per pack, a pack of Marlboro cost six.

In the late 50s Philip Morris was still a small but good company, ranking sixth in the US market. Its business was profitable, the management very successful, but the financial means did not suffice to buy up companies abroad without establishing its own factories. The only available opportunity was through the practice of making licensing agreements for the manufacture of Marlboro abroad.

The first licensing agreement for Switzerland included only sales rights within that country, which meant that Marlboro of

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Swiss manufacture could not be exported. The only exception was delivery by the national airline company, Swiss Air, which was permitted to deliver products of Fabriques de Tabac Reunies, SA for their duty-free business.

During the first years, sales increased to 200 million cigarettes annually. In terms of price, Marlboro was in the highest category, therefore always somewhat more expensive than the most expensive Swiss brand. This decision was part of company policy, reflecting the wish not to sabotage the quality image of the brand by a cheaper price. In addition to the 200 million cigarettes that were manufactured and sold in Switzerland in 1958-1959, an additional 200 million cigarettes were imported from the U.S. for the rest of Europe.

Approximately three-fourths of the entire export volume for Europe was intended for duty-free sale, mainly on board cargo and passenger ships. At that time, airport sales were not such a decisive factor as today. In Germany at that time, a small, well-known company in Hamburg imported approximately 20,000 Marlboro per month.

Albert Bellot's business friends did not envy him his task. Working in a very small office in Paris, assisted for two years solely by a secretary, he was confronted with very many difficulties and problems. Albert Bellot still remembers that beginning period very well: "I must honestly say that when I came to Europe with Marlboro, everybody warned me that nothing would ever come of it. The argument used most frequently was that for the Europeans the name was absolutely unpronounceable.

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Regardless of how I argued, the answer was always the same: Nobody believed that the consumer would ever be able to pronounce this tongue-twister.

"At the beginning, my activity had a lot in common with a door-to-door peddler. I literally had to get down on my knees in front of customers and beg them to take another carton of 10,000 cigarettes from me. In addition to selling efforts, I had to concern myself with the licensee, deal with technical and financial problems, and literally seemed like a jack-of-all-trades.

"It was incredibly difficult to get this brand to the consumer. An additional difficulty was that in 1960 nobody in Europe wanted to smoke filter cigarettes, which were used mainly by women and questionable men. Our whole macho advertising campaign in the U.S. was of no help either. As long as the tattooed man in the advertisement held a filter cigarette in his hand, this was regarded in European eyes as an absolute contradiction. It took me many years, supported by my American colleagues from marketing and sales, to convince our most important representatives and licensees that it was possible at all to do business in Europe with Marlboro."

The sales successes in Switzerland, in part the result of the more favorable pricing per package, encouraged Philip Morris in 1960 to make a contract with Martin Brinkmann AG in Hamburg that assured the manufacture and distribution of Marlboro within West Germany. At that time, Marlboro that had been imported from the U.S. was sold in Great Britain, France, Italy, and

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Austria. The German business relatively soon proved to be very profitable.

The investments of Philip Morris were restricted to advisory functions in the manufacture of the cigarettes, in the use of the machines, and in developing quality control. Apart from financial support to specific advertising measures, though, no money was provided for the marketing of Marlboro. These expenses were borne entirely by the licensee in question.

"After several months, possibly a year-and-a-half, Brinkmann sold 100 million of our cigarettes monthly," recalls Albert Bellot. "More than a billion in a year, and this figure remained almost constant for more than ten years. Brinkmann never sold more than that. In response to my question of why that was the case, Martin Brinkmann, whom I consider a friend, explained that Marlboro was a purely American brand, an American flavor, and that it would never sell particularly well in Germany. He simply did not believe Marlboro could hold its own against the leading German cigarettes."

With a licensing fee of \$.50 per 1,000 cigarettes, sales in West Germany were profitable, but Philip Morris had to wait longer for the big money. The use of the tattooed macho figures in the American advertising campaign posed problems for the Germans and later for the French. Cultivated Europeans feared, rightly or wrongly, that the consumer would associate Marlboro with the sailors at St. Pauli in Hamburg and with other unpopular contemporaries from the demi-monde.

The reaction of the Finns, who made a licensing agreement

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